

JULY 29, 1916

TEN CENTS

THE NEW YORK CLIPPER



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HIT
NUMBER
TWO

HIT
NUMBER
TWO

BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th ST., N. Y. CITY. CHICAGO: 123 N. CLARK ST.

NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL

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NEW YORK, JULY 29, 1916.

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HACKETT AND TREE JOINT STARS!

COMBINATION WOULD PREDICATE ELABORATE PRODUCTIONS.

PROJECT IS TO APPEAR IN SHAKESPEAREAN REPERTOIRE.

That America is to continue to have representative Shakespearean productions seems assured unless the negotiations carried on between Sir Herbert Tree and James K. Hackett have meant nothing.

Sir Herbert and Mr. Hackett have had many conferences on this project, and have even carried their plans to the point of deciding what roles each should play. In fact the arrangements have proceeded to the point that the carrying out of the plan practically depends upon the health of Mr. Hackett. He is spending the heated spell at his Summer home, "Zenda," in the Thousand Islands, nursing his injured knee.

The combination of Sir Herbert and Mr. Hackett would mean much to lovers of the drama, first, because it would insure us revivals of classic plays, and second, because each revival would be made on an elaborate scale.

Sir Herbert and Mr. Hackett are both noted for making excellent productions. Both lean toward the Shakespearean drama, and both have long been public favorites. They have the means to make their productions as elaborate as they may wish, and have shown in the past that they always surround themselves with players of ability.

Of course this combination could not materialize until after Sir Herbert has completed his tour, already booked, for 1916-17, but unless something unforeseen intervenes the Hackett-Tree, or Tree-Hackett Co. will be a feature of the coming season, late in the Spring.

FOR WILSON'S NEW PLAY.

Sidney R. Ellis has engaged the following people to support Al. H. Wilson in his new starring vehicle, "My Killarney Rose": Laura Lemmers, Rose Doyle, Mattie Edwards, Dolly King, William Gill, W. F. Cullington, Ed. F. Settle, R. Roy Williams, Paul Cohn, Charles E. Adams, Joseph Erco and William Fields.

As its title indicates, "My Killarney Rose" is

an Irish play, and Mr. Wilson's admirers are anxious to see if he is as clever a delineator of an Irish character as he is of a German. The tour begins Sept. 4, at Reading, Pa.



CATHERINE CRAWFORD.
In Vaudeville.

STUART FOR VAUDEVILLE.

MAY DE SOUSA HIS PARTNER.

Leslie Stuart, the composer, well remembered for having written the music for "Florodora," announces he will take a flier in vaudeville.

July 31 is the time, the Majestic Theatre, Chicago, the place, and May de Sousa, the girl.

Mr. Stuart and Miss de Sousa state that they have a novelty.

DOING WELL IN EUROPE.

Thurber and Thurber write from Liverpool, Eng., July 6:

"We were very successful on our opening at Paris last month, at both the Olympia and Alhambra, and we had a very enjoyable time. We played the full month in Paris, and the theatres did a remarkable business, considering the time of the season, as it was very cool. The Olympia and Alhambra keep open until the middle of July. That is quite a record for this time of the year for Paris.

"We opened here at the Empire (for the Moss Empires) the third, and did splendidly. We go from here to the Grand, Birmingham, and shall be in London in three weeks after.

"We have many offers for engagements for the Continent, especially from France and Italy, and have had an offer for three months in Norway, Sweden and Denmark, but our pending negotiations here will not allow us to accept the continental work until later on."



CLOVER LEAF TRIO.

Wynn, Sydney and West, in Harmony Singing, Imitations and Comedy.

U. B. O. GET EXTENSION OF TIME IN SHERMAN LAW SUIT.

GIVEN TILL AUG. 15 TO FILE ANSWER.

Upon request of counsel for the United Booking Offices, the United States District Court has granted an extension of time until Aug. 15 for Edward F. Albee, Paul Keith, Martin Beck, John J. Murdock and other defendants, to file answer to the suit of Eddie Clark for \$150,000 damages under the Sherman Anti-Trust Law.

"BLOOD WILL TELL."

ASBURY PARK, N. J., July 24. "Blood Will Tell," a play by Otto Hauerbach, was given its first production here to-night. The cast included, besides Henry Kolker, who is starring in the play, Paul Everton, David Higgins, Frederick Esmeton, Donald Gallaher, Theodore Kehrwald, Henry Duffey, Will Gregory, Richard Hale, S. Hatakenaka, Nathaniel Anderson, Emily Pauline, Miriam Doyle, Margaret Porter and Florence Nemark.

The original name of the play was "The Victim," but was changed because this title had been used by an act in vaudeville.

"TURN TO THE RIGHT."

The above is the new title decided upon by Winchell Smith and John L. Golden for their comedy originally called "Like Mother Made."

The play is now in rehearsal and the following players are in the cast: Louise Rutter, Ruth Chester, Lucy Cotton, Frank Nelson, Forest Winant, Edgar Nelson, Samuel Reed, Roy Fairchild and Charles Humphrey.

WHO KNEW ELLIOTT VERNON?

In our obituary column in this issue appears the notice of the death of Elliott Vernon. Mrs. F. E. Spooner, who sent it from San Angelo, Tex., states that the body has been held at the Chas. A. Robinson undertaking establishment, that city, until communication can be established with his relatives.

HIGH PRICE FOR SHAKESPEARE.

LONDON, July 21.—At a sale at Sotheby's, yesterday, books and other personal property of the late Sir Neville Lubbock were disposed of. The best price of the day was brought by a folio of Shakespeare's comedies, histories and tragedies, for which Sabin paid \$5,250.

McINTYRE AND HEATH WITH SHUBERTS.

The famous blackface team will be starred by the Shuberts in a new musical production, commencing Jan. 1, 1917. They will be at the Winter Garden, New York, in October, November and December of this year.

NEW OWNERS OF HOUSE.

The Strand Theatre, Hoboken, N. J., will open Aug. 19 under the same management as that of the Grand Opera House, New York, with six acts of vaudeville and pictures.

SIGNED FOR "FASHION SHOW."

Catherine Crawford has signed Raymond Mackay, late with Joan Sawyer, for her "Fashion Show," which will play vaudeville this season.

ELSIE LA BERGERE.

The sensational posing act presented by Miss La Bergere will be a special feature with the Pace Makers next season.

NEW ENGLAND MANAGERS IN BIG DEAL.

MILLIONS OF DOLLARS CHANGE HANDS.

GORDON AND OLYMPIA THEATRES' INTERESTS INVOLVED.

LYNN GROUP TO WITHDRAW.

Boston, July 24.—The largest theatrical deal that has been negotiated in New England since the formation, four years ago, of the Olympia Theatres, Inc., is now under way, and is likely to be completed before the end of the current week.

When the Olympia Theatres, Inc., was formed in 1912, what is known as the Lynn group and the Gordon interests, headed by Nathan H. Gordon, were merged with the Olympia Theatre, here, and theatre interests in other New England cities. A \$7,500,000 corporation was formed. The Scollay Square Theatre, this city; the Olympia Theatres in New Haven, Conn., and New Bedford, Mass., were built and operated, and Olympias in Lynn, Cambridge, Gloucester, Somerville and Chelsea were developed and operated.

There were ten directors elected, the Gordon and the Lynn groups being represented with five each.

Through the deal now in progress a re-organization will be effected. The Lynn group, which consists of Ernest H. Horstman, vice president; Arthur E. Lord, treasurer, and Frank J. Howard, will retire from the directorate, and the Gordon group will assume control.

With the withdrawal of the Lynn group the board of directors now includes: Nathan Gordon, president; Hiram E. Miller, Gerald G. Street, Lee M. Friedman, George V. Crocker, Max Shoolman, and Herbert C. Atwill.

The three retiring directors, by the arrangement so far completed, receive a cash lump sum and a mortgage of more than \$225,000 to secure the payment to them of a further sum.

Upwards of twenty thousand shares of stock in the Olympia Theatre, Inc., and approximately \$2,000,000 will have changed hands on the completion of the deal.

ACTORS' FUND DAY AT "THE STAMPEDE."

Tuesday afternoon, Aug. 8, is Actors' Fund Day at "The Stampede," which is to be held at the Sheephead Bay Speedway, from Aug. 5 to 12. On this day a percentage of the receipts will be devoted to the Actors' Fund Million Dollar Endowment. Two thousand cowboys and cowgirls, the pick and pride of all the West, will compete for the world's championship titles in all lines of Western frontier sports. \$10,000 in cash prizes will be awarded on that day.

"The Stampede" is a monster exposition, reunion and tournament, faithfully depicting the real life of the Western range, where the steers still roam and the occupation of the cowpuncher remains uninterrupted. It is in no sense a "Wild West Show." Conducted under the patronage of nation known gentlemen sportsmen and lovers of the great outdoors, it is distinctly not a professional undertaking. The performance is spontaneous and unrehearsed, therefore varied and novel.

"The Stampede," first and last, is a vivid, thrilling and inspiring spectacle, whose unpaid performers are rough riders, hunters, scouts, equestrians, masters of the lariat, North American Indians, etc. Altogether "The Stampede," with its assemblage of beautiful cowgirls, its five hundred pure blooded Indian chiefs, its stage coach and wild horse races, its daredevil horsemanship, forms a spectacle without equal in the history of outdoor expositions. Its contestants exhibit with no greater promise of gain than a championship and the largest cash purses ever offered. The management has named Aug. 8 Actors' Fund Day in behalf of that charity.

"JANE CLEGG" PRODUCED.

STAMFORD, Conn., July 24.—The first performance in the United States of "Jane Clegg," by St. John Ervine, was given tonight at the Stamford Theatre, by the International Producing Co. The cast was: Henry Clegg, Wallis Clark; Jane Clegg, Katherine Grey; Mrs. Clegg, Kate Mayhew; Johnny Clegg, Charles Crumpton; Jenny Clegg, Neville Westman; Mr. Munce, Lewis Edgarde; Mr. Morrison, Frederick Annerley.

"Jane Clegg" is a domestic drama in three acts, and is of unusual strength and interest. It tells of the domestic life of the Cleggs, Jane, the wife, and Henry, the husband, especially. The husband has repeatedly fallen from grace to be forgiven by his wife for the sake of the children. When she learns, however, that he has stolen money with which to elope with a "fancy woman" she rebels, and dismisses him.

The work of the entire cast was excellent. Katherine Grey has a part which is exactly suited to her, and she gave a most vivid portrayal of the of forgiving and long suffering wife.

Willis Clark, as the husband, was excellent. Kate Mayhew, as the devoted mother, with her unconscious humor, was excellent, while Lewis Edgarde, as a bookie, and Frederick Annerley, as the cashier, gave variety to the performance, and acquitted themselves admirably.

Two of the cleverest juvenile players seen here were little Neville Westman and Charles Crumpton, who played the two children of the Cleggs.

The play was admirably staged by Wm. Gilmore.

New York will see this play on Labor Day.

"BROADWAY AND BUTTERMILK."

"Broadway and Buttermilk," Blanche Ring's new starring vehicle, will receive its New York premiere Aug. 7, at the Maxine Elliott Theatre. The supporting company will include W. P. Carleton, Calvin Thomas, Helen Lowell, Bea Martin, Fayette Perry and Josephine Morse.

"THE MOVIE MAN."

"The Movie Man" is the title of a three act farce comedy satirizing the motion picture craze. W. W. Wilson, the author, will produce and direct the tour, which will open about Sept. 1.

It is Mr. Wilson's present intention to send three companies of "The Movie Man" on tour the coming season.

NEW SAN FRAN. THEATRE.

SAN FRANCISCO, July 24.—Plans have been completed for the erection of a new moving picture theatre by the Market Street Realty Co., having a seating capacity of 3,240.

Work will start Aug. 15, and the building will be completed in about a year hence. It will be known as the California Theatre.

"A DELICATE SITUATION."

This new play by Grant Stewart and Robert Baker opened at Long Branch, July 24, and will play Asbury Park the last half of this week, under direction of Wm. Harris Jr.

The company includes Cyril Scott, Fay Bainter, Henry Vogel, Wallace Worsley, Ethel Intropodi, J. Malcolm Dunn, Jane Meredith, Elizabeth Hunt, J. Hooker Wright, and E. M. Dresser.

STRIKE SETTLED.

PORTLAND, Me.—The big strike of the electric car motormen and conductors, which completely tied up the street car service here during the past five days, to the detriment of business, theatrical and otherwise, was arbitrated by the Chamber of Commerce committee last week, affording a quick resumption of traffic.

KANE FOR "JUSTICE."

Whitford Kane will play the Advocate in the revival of "Justice" the coming season. Mr. Kane played this role in England when the play received its first production.

TEAL SIGNS WITH MCKAY.

Frederic McKay has engaged Ben Teal to be stage director for "Broadway and Buttermilk," in which Blanche Ring comes to the Maxine Elliott Theatre on Aug. 7.

EMMA DUNN TO STAR.

Lee Kugel announces that in his forthcoming production of Rachel Crothers' play, "Old Lady 31," Emma Dunn will make her debut as a star. Miss Dunn has heretofore been featured in a number of productions, but never in a stellar position. Her meritorious work, beginning with Peer Gynt, and followed by her clever characterizations in "The Governor's Lady," "Mother" and "Sinners," established her as an actress of the first rank. It is Mr. Kugel's intention to make an annual production with Miss Dunn.

The rehearsals of this play will begin on Aug. 7, under the direction of the author. The first performance will be given out of town on Labor Day, and after a preliminary tour of two weeks will come into New York for a Broadway showing.

NEW THEATRE PLANNED.

ST. JOHN, Can., July 22.—Tenders have been awarded for a new opera house to be erected at Sussex, N. B., to replace the one destroyed by fire a few weeks ago. The new building will be of concrete, will seat about one thousand, and is to be modern in every way.

ANN MURDOCK TO OPEN LYCEUM.

Ann Murdock will open the season at the Lyceum Theatre on Monday evening, Aug. 14, presenting "Please Help Emily." Prior to the New York engagement Miss Murdock will play for a week at the Apollo Theatre, Atlantic City.

"Please Help Emily" will be the Charles Frohman Company's first production of the season. Gustav von Seifertitz is conducting the rehearsals.

HERE SHE IS!

Edith Totten will present this new English farce comedy with clever comedians and a feature chorus. She is now booking time through General Manager Russ Fanning.

AUSTRALIAN NEWS.

Vaudeville is still getting its share of patronage and the Hugh D. McIntosh Follies continue to do capacity business.

Vera Pearce, who has been the bright particular star of this organization, still shines brightly, although she is being given a close run for popularity by the American, Walter Weems, who has established himself as a great favorite in the Antipodes.

Other Americans who continue to amuse in the Follies are Billy Rigo and George Welsh. They seem to have taken a hold with a vengeance, and their comedy pleases Australians immensely.

Late sailings for the McIntosh tour are: The Musical Balkans, Stanley and Burns, Daniels and Conrad, who sail on the Sonoma July 25. Barton and Ashley, Sans and Sans, and Munsette have returned with glowing stories of a successful season and of the great treatment they received at the hands of the McIntosh tour.

The pulse of the Australian theatre is in Sydney. If a show fails in Sydney it will fail anywhere in this island. If it succeeds in Sydney, it will ultimately come to a success in Melbourne and the smaller cities. Every town has its own opinion, but Sydney confers the hall mark. When Hale Hamilton first appeared in Sydney, in "Twin Beds," nobody was especially impressed. He played a part of relatively minor importance, and was merely no better, no worse, than Fred Niblo and other American comedians we had seen. But now that Hamilton returns and puts on "It Pays to Advertise," he has won Sydney right over. His work in this farce is excellent, the more excellent because he does not himself attempt to be the sun and moon and all the old fixed stars. He feeds the others liberally. He sacrifices the cheaper sort of opportunities ruthlessly. He has a fine sense of balance, and realizes that a comedy company should not be a flat waste adorned by one glaring carbuncle of star comedian. He is human and genial and convincing. We like him well. The Williamson firm, with Hamilton and others under its banner, still heaps up dividends against the day of accounting. "So Long, Letty," with Dorothy Brunton and Connie Ediss holding it up, is a continuing boom in Melbourne. Veteran Julius Knight is industriously juveniling to good houses at the Theatre Royal, and making us all wonder what Noah would look like as Romeo. But, one way and another, the Williamson people do very well.

FIRST GUNS OF SEASON READY.

PRODUCING MANAGERS MAKING UNUSUAL PREPARATIONS FOR 1916-1917.

SERVICES OF LEADING STAGE DIRECTORS IN DEMAND FOR THE MANY NEW PRODUCTIONS.

That the season of 1916-17 holds great expectations for the producers of plays is evident from the present unusual activity among managers and directors. Not in many years have the new offerings promised for a coming season been so numerous and varied. Another fact noticeable is that not only have the older producing managers shown more than usual activity, but the younger concerns have also made a spurt and promise many novelties.

Among the newer firms who offer numerous new plays are Corey & Riter, who begin their season Aug. 21, in Boston, with "The Amber Empress."

Arthur Hammerstein, who can rightly be classed among the younger producers, fires the really first gun of the New York City season, with "Coat Tales," with which he opens the Cort Theatre on July 31.

A. H. Woods steps in as an early season producer, with "Cheating Cheaters," with which he opens the Eltinge Theatre on Aug. 7, and he follows this up with "His Bridal Night," in which the Dolly Sisters will star. This will open Aug. 14 at the Republic.

David Belasco, not to be outdone in the matter of early openings, presents "Seven Chances," on Aug. 8, at the George M. Cohan Theatre.

"Please Help Emily," with Ann Murdock as the star, and "Go To It" are early August openings at the Lyceum and Princess, respectively.

"The Happy Ending" will open at the Shubert Aug. 21.

"The Victim," "Turn to the Right," "Blood Will Tell" and "Old Lady 31," are productions promised on or before Labor Day.

Klaw & Erlanger and Joseph Brooks think so well of the outlook that they are going to revive "Ben Hur" in New York, on Nov. 21.

H. H. Frazee and Oliver Morosco will also give New Yorkers a chance to see some early season productions.

The Shuberts, Klaw & Erlanger, Joseph Brooks and John D. Williams, together with several newly organized producing firms, will all add a quota to the offerings, and by Labor Day, if the present plans are fully carried out, New York's leading theatres, with few exceptions, will be open.

Meanwhile, as a further barometer of the times, "The Boomerang" is in its fifty-first week at the Belasco; "Fair and Warmer," after thirty-seven weeks at the Eltinge, this week has removed to the Harris for a further run, and "Very Good, Eddie," in its thirty-first week in New York, is playing its ninth week at the Casino. All of which speaks well, for these are not what are called "Summer shows." Of the latter variety we have Lew Fields, in "Step This Way," at the Astor; Ziegfeld's "Follies," at the New Amsterdam, and "The Passing Show of 1916," at the Winter Garden.

AL. G. FIELD DOINGS.

There are over 8,000 soldiers encamped near Columbus, O. Amusements are very scarce here, only the picture shows open, and for some reason or another Uncle Sam's troopers do not care for the Mary Pickfords and the Charlie Chaplins.

The word has gone forth that the Al. G. Field Minstrels are at the Hartman Theatre. The soldier boys do not understand that the minstrels are only rehearsing. Hundreds of them apply at the box office daily for tickets to the minstrels.

Lee M. Boda returned from New York to-day, and perhaps he will turn the applications into account soon as it is announced the theatre will open with a new picture Saturday next. This will interfere with the minstrel rehearsals.

Gov. Bowen, an old employee of the company, motored over from Lexington, Ky., to visit the boys.

Bill Merrick, the famous circus bandmaster, was a visitor also. Like Mr. Field, Merrick has hit the farm trail.

There are a large number of professionals in Columbus, and there was talk of a big vaudeville show, made up of the idle professionals. A number of the minstrel boys were talked into joining the movement to pick up a little coin, but Manager Field said "no" to the appeal and the movement skidded.

The improvement in the handling of stage effects

is wonderful. The imitation train of cars used in the opening scene of the minstrels weighs nearly six thousand pounds, yet by ingeniously arranged levers and lifts, two men handle the effect after it is set, and, by the way, this stage effect will be heard of. It is the climax of the prologue depicting minstrelsy past and present.

The old flat boat that floated down the river, the steam-propelled boat, and later the rapid railroad train, are all realistically portrayed in this opening scene. Some day the world will awaken to the fact that productions of the kind that revolutionize the stage are to be seen with just a minstrel show. Stop, look, and make no mistake. When the steamboats whistle and the lightning express rolls on the big show will be on.

NEW CONVENTION HALL.

PHILADELPHIA, July 24.—Mayor Smith approved plans last week for a magnificent convention hall to be built on the Parkway, at a cost of \$3,000,000. It will occupy an area of about 450 by 350 feet, and the auditorium will have a seating capacity of 15,000.

VESELLI'S LATEST.

Oreste Vesselli, the Italian bandmaster, who wrote the music to "The Road to Mandalay," will have a new opera ready for production in October. He has named it "The Belle of Burmah." Norman Swamout has written the book.

"PUBLICITY."

Ben Barnett has just finished a new act, entitled "Publicity," with three characters. The lead is a press agent, said to be a prototype of a well known publicity man.

AL. HERMAN has bought six lots at Hempstead, L. I., and will build a Colonial brick house on the site.

THE FOUR EVERETTS, Frank Orville and De Velde and Zelda, help to entertain the crowds at Glen Island, New York.

AN UNSIGNED communication announces the marriage of Lucetta Shaw, formerly of the Harry Holman Co., in vaudeville, on July 10, in Cleveland, O., to C. H. Crittenden, a non-professional.

BILLY HALL and his Musical Comedy Co. are playing two weeks at Norwood, Mass., after which Mr. Hall and his wife and son will go to Lake Auburn, Me., for a vacation.

THE DE WINNE DUO write from Nantes, France, that the theatrical business in France is improving every day and promises to be in full swing for the next winter. Conditions in Belgium are reported to be very bad.

JACK TREADWELL now has charge of the cabaret at the New Central Hotel, Olean, N. Y.

RUTH BUDD is filling a seaside date at Rockaway Beach, L. I., N. Y., this week.

ANNA HELD'S MUSICAL REVUE will follow "Very Good, Eddie," at the Casino, New York.

LEON ERROL is busy rehearsing an ensemble number for the new Century revue.

RICHARD LAMBERT will have two "Blue Envelope" companies on the road the coming season.

COHAN & HARRIS place "Irene O'Dare" in rehearsal next week.

D. HADERMAN, old time band leader, has taken charge of the band at Ocean Beach, San Diego, Cal.

RICHARD CLAYE, leading man of the Vitagraph Picture Co., last week rescued from drowning Tubby Garron, a popular cabaret singer, who had been canoeing on White Lake.

"BILLY" ALLEN, whose real name is Mary Mathewson, and John A. Hoagland, son of baking powder manufacturer, were married July 24, in Greenwich, Conn.

HYMAN GOODWIN, double voiced vocalist, who was married last September in Chicago to Miss Sadek, was recently granted a divorce.

WILLIS WOOD FOR STOCK.

KANSAS CITY, Mo., July 24.—Joseph H. Gilday, manager of the Willis Wood Theatre, returned last week from the East, and announces the opening of his theatre, Sept. 17. The opening attraction will be either "The Road to Happiness" or "Kick In."

The director of the theatre will be Percy Winter. The leading roles will be portrayed by Aline McDermott and Alfred Cross, and in their supporting company are: Lillian Foster, John F. Dwyer, Mary Hill, Mona Kingsley, Edward Haverly, Jack Lewis, Walter Thomas and Florence Roberts.

READY TO STAMPEDE.

Big preparations are in progress for "The Stampede" at Sheepshead Bay Speedway, Aug. 5 and 12. Prizes will be competed for by many Westerners, and big crowds are looked for to view this novelty.

WILKES BROS. PURCHASE OIL FIELD.

The Wilkes Bros., Tom and A. G., who control a number of stock companies in the West, have just added another oil field in Wyoming to their large holdings in California.

ROBBINS AT THE FAIRS.

Frank A. Robbins is preparing for a tour of the fairs, commencing next month, with a ten in one show, including his various attractions.

PLATTSBURGH DOING GOOD BUSINESS.

Connie Roe is now managing the Plattsburgh Theatre, at Plattsburgh, N. Y., playing musical tabloid companies, vaudeville and pictures. The house plays to capacity twice every night.

PRIVATE JACK DE HONEY.

Jack De Honey, formerly a performer, now a private in the ranks of the First Field Signal Corps, A. N. G., is at the mobilization camp, Montgomery, Ala.

SAMUEL DERMOTT, brother of Maxine Elliott, and Janette Ross, were married July 15, in San Francisco. Mr. Dermott was with the Nat Goodwin company when on tour from New York.

CHIC PULLETT, comedian with Pullin's Comedians, is the proud father of a baby boy, born July 15, at Pittsburgh, Pa.

BORN to Mr. and Mrs. Harry Lawbaugh, a baby boy, July 19, at Bloomington, Ill. Mrs. Lawbaugh is Ethyle McDonald professionally, and is well known in musical comedy.

THE MEEHAN PLAYERS, who closed recently at Fall River, Mass., have disbanded, the management having decided not to open July 17, at Newport, R. I., as originally intended.

LORIN J. HOWARD, who is staging the vaudeville offerings of the American Production Co., will serve in the same capacity for an International show, "Which One Shall I Marry?" which that concern will send out.

MRS. MONDANE PHILLIPS WEST, known in vaudeville as Mondano Phillips, the girl with the many voices was married July 20, in Kansas City, Mo., to Dr. George Egelston Halley.

ARTHUR B. EVANS, stage manager of Ziegfeld "Follies" and "Midnight Frolic," was taken to the Polyclinic Hospital July 20, suffering from an ulcer of the stomach.

ARTHUR PEARSON, Inc., managers, proprietors theatres, incorporated at Albany, N. Y., July 24, for \$5,000; C. Crawford, J. F. Muldoon and E. G. Harrison.

C. W. DANIELS AMUSE. CO., Inc., theatricals, amusements, incorporated at Albany, N. Y., July 24, for \$5,000; J. L. Sullivan, O. S. Bowling and C. W. Daniels.

THE HIPPODROME, Dallas, Tex., may play vaudeville. Robert L. Sherman, the Chicago stock manager, has had J. G. Stutzman looking over the ground recently with the idea of installing a stock there this fall.

THE PARK, Indianapolis, Ind., will be connected with the International Circuit the coming season.

HALTON POWELL, who will have two shows on the International Circuit the coming season, as well as several one night stand troupes, will arrive in Chicago shortly from his summer home at Keokuk, Ia.

THE NEW YORK CLIPPER LONDON.

July 29

(From Our Special Correspondent.)

LONDON, ENG., July 20.

"Bluff" seems to have caught the public fancy, and unless all signs fail it will undoubtedly have a long run.

Another winner is "Some," Harry Gratton's revue, at the Vaudeville, which is the best thing he has done. There are so many good things in it that it is difficult to pick the best. And of surprises there are plenty.

Miss Lee White makes a good deal of the song, "Have You Seen the Ducks Go By?" which is rendered with a black drop as a background, on which are shown "pantomime" ducks. Miss White is a success—the success, in fact, of the revue, as far as the individual players go. Others who help to make the show go with a bang are Clay Smith, Miss Billy Carleton, Gene Gerrard, Peter Bernard, Tina Grottan, Peggy May, Rebla, a capital comedian and juggler, and Guy Le Fleury.

Raymond Hitchcock, who leaves us presently to appear in a new play in New York, is a hard worker for the cause of the wounded soldiers. He has won a popularity over here not even second to that which he enjoys in his native land, and his services are in demand all the time for benefit performances. The poor soldiers will sure miss him when he sails, but so, indeed, will we all of us. "Razzle-Dazzle" has been "cut" considerably since the opening show, and now, besides being an hour or more shorter, runs more smoothly. George Fromby's acquisition to the cast has, of course, proved a "boomer."

The Adelphi is closed this week for rehearsals of "High Jinks," which is well known to you in the States, and which Alfred Butt is interested in over here.

"Hobson's Choice" continues in such high favor that the management has been forced to give three matinees a week to accommodate the public.

"Romance," with Doris Keane, is still successful at the Lyric, in spite of the fact that the 300th performance has been passed.

The Shaftesbury, which is closed, will remain dark till early Autumn, when it will reopen with "The Light Blues," a musical play.

E. D. Nicholls, with his clever company, presents his sketch, "It's Up to You," at the Palace, Southampton, week of July 24.

Eleanor and Bertie are doing their comedy gymnastic melange this week at the Palace, Warrington.

Harry Gribben is at Eastleigh this week.

Tom Sherbourne plays Folkstone next week. Bob Anderson, with his polo pony, is this week at the Metropolitan, London.

Rosa Hamel is playing Aldershot this week.

Betancourt is doing his sensational chair balancing act this week at the Hippodrome, Rotherham. Next week, the Oxford, London.

Capt. de Villier's Wireless Airship is featuring the bill at Mexboro this week.

Clown Argo is this week at the Victoria Palace, London.

May and Erne Chester, just returned from Australia and South Africa, are on the Moss tour.

Mr. Hymack was at the Alhambra, Glasgow, last week.

Cosgrove and Burns played Birmingham week of July 10.

The Osborne Trio are doing their novel equilibrium act this week at the Empire, Barnsley.

Lily Lyle is at the Coliseum, Oldham, this week. Dan Crew sail yesterday for South Africa.

The Kegans are playing Sunderland this week. Billy Housini and company are at the Palace, Cork, week of July 24.

The Kimberlys (Mollie and Flossie) are doing their novel comedy act this week at the Elite, West Stanley. Lorene and Kidd are at the Palace, Doncaster, this week.

The Holsons are playing the Empire, Wood Green, this week.

The Four Delevines are at the Royal, Kirkcaldy, this week.

The Strength Brothers are doing their strong act at the Empire, Grantham.

The Sutcliffe Family of Scottish Entertainers are booked for the Alhambra, Leith.

Roelgin's Parrots are at the Palace, Cork, this week.

The Diving Belles are filling a return date this week at the Coliseum, London.

Hirste and Venton are at the Empire, Rothesay, this week.

The Hanna Trio did their dancing act last week at the Empire, Edmonton.

Athas and Collins, who recently returned from South Africa, will resume work shortly.

Max Rivers, having responded for military duty, was put back for an indefinite period, and the team of Max Rivers and Mamie Sullivan will resume work.

The Three Sisters Macarte are at the Palace, Southampton, week of July 24.

Norman Walton, of the Brothers Walton, is in a hospital in Egypt.

Mr. and Mrs. Albert Le Fre celebrated their silver wedding anniversary July 12, at their bungalow at Shoreham-on-Sea.

Davie Walker, of Davie and Chrissie Walker, has been declared ineligible for military duty. Chrissie has recovered from her illness and the pair have resumed work.

Reginald Sackville-West, who has been rejected for military duty, has returned to town.

Bertie, of Eleanor and Bertie, was determined to serve his country, but the military authorities, while they admired his patriotism, were of different mind. In Australia, last August, he attested, and again when he recently arrived in this country, but on both occasions he was rejected.

Jack Pacey has been accepted for garrison duty. Gilday and Fox are filling bookings in and around London.

Fred Duprez arrived last week from the United States.

Sid Cotterell has been rejected for military duty.

Fred A. Daniels, for many years with the late Frank Bostock, who recently returned to England after a tour of the United States of over two years, has a star attraction in Maximilian the Great, an educated chimpanzee.

Maxwell Carew will play "Dame" with Howard & Wyndham.

Pierre Cohen, for some time manager of the Palace, Euston, resigned to accept an executive position with the I. T. V. A., Ltd., the agent of the African Theatres Trust, Ltd.

Fred Richardson, formerly of Melt and Bray, has joined the Second Line Regiment of South African Infantry, and is off to the front.

Rozello, the illusionist, is fighting "somewhere in France" with the M. T. A. S. C., in which he ranks as sergeant.

Jimmy Dene, late manager of "The Lovely Limit" revue, now in France with his regiment, has organized a concert party to entertain his comrades.

Frank Fort (Gee), who is suffering from gas poisoning, and was pronounced incurable, is improving, thanks to the effects of a young physician who has inoculated Frank with a rare vaccine. There is strong hope that he will be cured.

Friend and Downing write from the United States that the act is doing splendidly. Al. Friend, of this team, reiterates his desire, upon his return to England, to box Teddy Elben.

T. Darrell Yorke, ventriloquist, has been rejected for military duty.

The Royal Tokiwa Japanese Family has signed for the Macnaghten tour.

Marie Yessen contemplates going into a revue, her partner, Kail Stern, having been called for military service.

Dorothy Vee Kemp has signed with Harry Russell as principal girl in his forthcoming pantomime production.

George Gregory, who recently joined the cast of "Half Past Eight," at the Comedy, was the fourth George to be featured in West End revue. Robey, Formby and Graves are the other Georges.

Alfred Butt is out with the announcement that he will stand for Walworth in the conservative interests at the next election.

Revue and vaudeville are finding public favor as features at the Royal Palace Theatre, Ramsgate. Tomorrow Lloyd George does his star turn at Empire, the occasion being the Anglo-Russian Hospital matinee. July 21, not 27, as appeared in my last letter.

That the revival of a clever skit is better than the new production of an unclever one is proved by Harry Tate's revival of his "Golfing" burlesque in "Joyland," the London Hippodrome revue.

Joe Nightingale says that he is not an American, all reports to the contrary notwithstanding.

Nobility will be represented on the Moss tour presently in the person of Sir George Alexander.

Edwards' Entertainers seem to have hit the

public fancy at the Bohemia Theatre, Broadstairs. Robert Hale is booked to go to the Drury Lane for the pantomime.

A. F. Henderson, for some time with Sir Charles Wyndham, is now acting manager of the London Opera House.

RECALLING SWEET MEMORIES.

BY EDW. LE ROY RICH.

Who do you think I saw last week? No one else but O. P. Sweet.

Of course you thought he was dead years and years ago; but the venerable vocalist of many early minstrel companies is a visitor here, and talked interestingly of the time, sixty years ago, when he traveled with the late Jim Fisk, when the latter was selling Yankee notions in New Hampshire and Vermont with a magnificent four horse team and four coach dogs.

When Mr. Sweet came to New York and played an engagement with Newcomb & Arlington Minstrels at St. James Hall, a few doors below the present site of THE CLIPPER, Mr. Fisk engaged him to sing at the Sunday night concerts at his (Fisk's) Grand Opera House.

Mr. Sweet also succeeded Sig. Coletti at Dr. McGlynn's church, when the latter left to join Christine Nilssen's company. Later he was with Susan Galton's troupe as primo basso.

Long life to you, old friend.

RICHARD MANSFIELD JR. FOR STAGE.

Richard Mansfield Jr. intends to follow the profession of his father. This becomes known through the announcement that when the Washington Square Players begin their season in the Fall, young Mansfield will be a member of the company.

The young man is now eighteen years of age, and in making his decision as to his life work has done so with the full consent and approval of his mother, who, before her marriage to the late actor, was known to the stage as Beatrice Cameron.

Richard Mansfield, as was well known, was opposed to his son adopting the stage as a profession, because of the many hardships he himself endured before he finally won recognition for his work.

BRADY QUITS THE COHAN.

J. J. Brady is to quit the Geo. M. Cohan Theatre, of which he has been the manager for several seasons, and this Fall he will go out ahead of a Klaw & Erlanger attraction.

Richard Dorney succeeds Mr. Brady at the Cohan.

BROPHY IMPROVING.

James Brophy, for many years with the Brady companies, and for the last few seasons with Joseph Hart, in support of Henry Woodruff and Douglass Fairbanks, was struck with paralysis in April of last year, in London. He is now in the Burke Sanitarium, Sonoma County, Cal., and improving rapidly. He walks with a cane, and Dr. Burke says he will be fully recovered in a few months. Mr. Brophy would like to hear from his old friends.

MARKS' SHOW CLOSES.

Tom Marks' company, playing "The Man from Canada," has closed a season of forty-five weeks. The people have been re-engaged for next season and will open about Aug. 20 in a new play, entitled "For His Country."

Mr. Marks is spending the hot weather with his family at his Summer home at Arledale, Christies Lake, Ont., Can.

READY FOR NEW MOSS HOUSE.

Ground will be broken next month for the building of B. S. Moss' new theatre on One Hundred and Eighty-first Street and Wadsworth Avenue, New York, which will hold 3,500 seats. The steel and iron, which has been held up on account of the war, has been ordered, and plans and specifications have been filed with the building department.

WILL STAR IN HER OWN PLAY.

"For Value Received," by Ethel Clifton, which was presented at the Alcazar, San Francisco, last month, with Florence Reed and Malcolm Williams in the leading roles, will be produced in New York next month, with Ethel Clifton in the leading feminine role.

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

A CONSTANT READER, Brooklyn.—Address Leo. Feist, 135 W. Forty-fourth Street, New York City.

"A READER."—We do not know the present whereabouts of the parties. Address them in care of this office and we will advertise letters in THE CLIPPER letter list.

L. B., Ithaca.—We never undertake to answer legal questions. Consult a lawyer.

T. T. T., Boston.—1. At the old Bijou. 2. In 1892. 3. "Shore Acres" is probably the play you mean.

FERNE ROGERS will Summer at Findlay, O.

RICHARD STERLING has joined the "Fair and Warmer" cast.

RUTH HALE has left the publicity department of Selwyn & Co., and is taking a rest.

LOLA FISHER has been engaged by A. H. Woods for an important role in "King, Queen, Jack."

"CHEATING CHEATERS" opens Aug. 7, at the Eltinge Theatre, New York.

"HIS BRIDAL NIGHT" will have its first New York presentation Aug. 14, at the Republic Theatre.

KITTY GORDON has decided to quit pictures and return to the spoken drama.

WALLACE MUNRO goes in advance of Mary Ryan, in "The House of Glass."

CHARLES ("PINK") HAYES, of the Selwyn & Co. forces, is nursing a sore knee, the result of a fall recently at Fairhaven, N. J.

THERE will be an Actors' Fund Day at "The Stampede," to be held next month at Sheepshead Bay.

GEORGE RELPH, who returned to England last month to join the colors, is now "somewhere in France."

"THE HAPPY ENDING," Arthur Hopkin's new comedy, has been placed in rehearsal. It will receive its first New York production Aug. 21, in the Shubert Theatre.

JOE HUMPHREYS has gone on his vacation.

ROBERT GRAU is Summering in Asbury Park.

MIKE COHEN is visiting his home in Wheeling, W. Va.

EARL CARROLL has written a vaudeville sketch for Gertrude Vanderbilt and George Moore.

DOROTHY LEEDS goes with the Raymond Hitchcock company.

JOSEPH SANTLEY will appear in the support of Raymond Hitchcock, in "Betty."

THE new theatre at Clinton, Ind., will open Sept. 1.

ANNA HELD begun rehearsals, last week, for her revue.

CLAIRE LORRAINE has been added to the cast of "The Amber Empress," by Corey & Riter.

VICTOR HERBERT and IRVING BERLIN will write the music for the Dillingham-Ziegfeld production at the Century.

HARRIET STERLING has signed for a leading role in "The Flame," Richard Walton Tully's new play.

"POTASH & PERLMUTTER IN SOCIETY" will begin its season Sept. 4, at Atlantic City, N. J., Barney Bernard heads the company.

BERNARD GRANVILLE interpolated two new songs in Ziegfeld's "Follies," at the New Amsterdam, Monday night, July 24. They were written by Irving Berlin.

THE CLIPPER REGISTRY BUREAU

Enables you to register, without cost, any material you originate.

SEE COUPON ON ANOTHER PAGE.

CATHERINE and LORRAINE WATERS, last season with "The Passing Show of 1915," are Summering at Shandee Lake, Livingston Manor, N. Y.

"TWO JAMES," is the title of a farce by Norman Lee Stewart, which will be produced by the Reserve Producing Co., of which Max Faetkenhauer is director. Labor Day is the date.

THE BEN GREET PLAYERS will present, July 27 and 28, in the Botanical Gardens of the University of Pennsylvania, Philadelphia, "As You Like It" and "Romeo and Juliet."

JUDGE SULLIVAN, in the Supreme Court, in Chicago, on July 20, granted a divorce to Jean H. Faber, from Harry T. Faber. They were known in vaudeville as the Fabers.

ELSIE JANIS, accompanied by her mother, sailed July 22 for England on the *St. Louis*. They will spend a few days in London and return on the same steamer.

AMONG those mentioned by Dillingham & Ziegfeld for the cast of Century revue are: Elsie Janis, Hazel Dawn, Sam Bernard, Leon Errol, Fannie Brice, Charles King and Frank Tinney. Some bunch!

DALLAS ANDERSON, at the conclusion of a forty weeks' season as leading man for Maude Adams, will Summer in the Adirondacks. He has been re-engaged for Miss Adams' Co. the coming season.

ADVERTISE NOW

THIS IS BOOKING TIME. THE DIFFERENT CIRCUITS ARE HINGGIV OUT ROUTES FOR NEXT SEASON. AGENTS FROM CHICAGO ARE IN NEW YORK NOW LOOKING OVER ACTS. THE NEW YORK AGENTS ARE IN CHICAGO.

CARRY A CARD OR DISPLAY ADVERTISEMENT IN THE CLIPPER.

IT WILL REMIND THEM YOU HAVE SOMETHING TO SELL FOR NEXT SEASON. LET THE MANAGERS AND AGENTS KNOW IT BY USING THE CLIPPER. DO IT NOW.

RICHARD W. TEMPLE has joined the "Step This Way" cast, at the Astor Theatre.

CHARLES ERIN VERNER has been engaged for Blanche Ring's company.

RUTH ROYE canceled last week at the New Brighton Theatre, owing to illness.

LOUIS MANN will star in a new play the coming season, under direction of the Messrs. Shubert.

BEN STERN has gone to Boston in the interests of Thomas Ince.

"THE DRUMMER BOY OF SHILOH" will be filmed with Kenneth Harlan in the title role.

THE report that the Strand, New York, was to be sold is denied by Mitchell Mark.

WALTER JONES has joined the "King, Queen, Jack" cast.

FRANCIS POWELL is at his home in Virginia, where he is devoting his time to play writing.

THERE is a movement on foot to revive "Caliban," the Shakespearean masque, for a special tour this Fall.

RICHARD DORNEY comes into his own again this Fall as house manager of the Geo. M. Cohan Theatre.

REGINA VICARINO, the singer, who recently returned to New York, is filling a special engagement at the Rialto.

WHEN the Grand Opera House, Brooklyn, opens Aug. 19, under the management of Charles W. Daniels, Joe Sullivan will preside in the box office.

FLORENCE MOORE, of "The Passing Show of 1916," at the Winter Garden, has purchased a chicken farm near Freeport, L. I.

THE MESSRS. SHUBERT will present "The Brazilian Honeymoon" at the Forty-fourth Street Theatre, on Monday evening, Aug. 14.

LOUIS ALBERNI has been re-engaged to play the role of Signor Monti in "Twin Beds" the coming season.

ADELE HASSON is an added feature week of July 24, with "Made in Philly," at Keith's, Philadelphia.

LADDIE CLIFF has announced his intention of sailing Aug. 1 for England where he will enlist for military duty.

A NEW moving picture theatre will be built at Twenty-eighth Street and Fourth Avenue, Brooklyn, by Anthony Peolillo.

TEN laymen friends of the Actors' Fund became associate members last week, and funds in the exchequer were increased by the sum of \$127 thereby.

FOUR THOUSAND United States Boy Scouts paraded in Coney Island, July 19, and were reviewed by Major General E. A. McAlpin. Later they were the guests of the management of Luna Park.

PALACE.

ELMER F. ROGERS, MGR.

The Current News Pictorial seated the late audience Monday night, preparatory to an entertaining bill of the usual Palace standard.

Mallia, Bart and company, with whose baggage smashing comedy acrobatic act New Yorkers and visitors have become familiar through their Hippodrome run, opened the bill, and the various tricks pleased and amazed by their accuracy and precision.

Jimmy Conlin and Grace and Eddie Steele, as the three little pals, followed with their mixture of comedy, singing, dancing and piano playing, and the polka-dot socks and funny hats, as well as the trick playing of the pianist, made their usual hit. The girl pal did well what she did, and Eddie filled in acceptably.

Lucille Cavanagh, the shapely and nimble dancer, with George White are here for another week, and presented the Hawaiian dance, the Twin Humoresque, a dancing proposal, "Walking the Dog," and "Any Dance," and again proved the success with which they had trained themselves from the feet up for the various movements in every line of dancing.

Avelling and Lloyd, with their Southern dialect, presented the patter written for them by Aaron Hoffman, and the conversation about the girls, the ten spot, the different "ages," and other subjects, in initial talk, was very frequently interrupted by laughter from the audience, as expected by the ticklers, every point going home and no time being wasted.

The World Dancers, featuring Emilie Lea and Tom Dingle, closed the first part in real clever style. (See New Acts.)

After the International Medley, Ernest R. Ball came to the piano with his characteristic smile and style, and illustrated how sounded his latest composition, "Turn Back the Universe and Give Me Yesterday," written on a line from the famous "Silver King" play. Maude Lambert sang "A Little Bit of Loving Makes the World Worth While." A piano solo played in his own style set the house aswaying. "In a Little While" and "The Girl I Left Behind" were other gems. Mr. Ball then got applause for the medley of his own songs. "In the Life Boat All Night" was a corking good comic song. Miss Lambert for an encore sang "You're the Best Little Mother God Ever Made" in low register, for another round of applause.

Arnold Daly presented "Kisses," a playlet by S. Jay Kaufman, assisted by a company of five. (See New Acts.)

Herbert Williams, with Hilda Wolfus, in the piano comedy act, "Hark! Hark! Hark!" got many laughs through his awkward manoeuvres about the instrument, which was equipped with various novel contrivances. Miss Wolfus made up grotesquely for her first appearance, and then changed to evening gown for a bit of a song. The blind-folded piano playing encore finished with a big laugh.

Jack Wyatt and his Scotch Lads and Lassies were a fine kiltie number. The Scotch band, the dancing and singing by individuals and in chorus, lent pleasing variety enhanced by the rich color scheme of the attractive costuming. The soprano offered "Annie Laurie" with success, and all the other soloists scored well, the act concluding with a lively march and chorus, and it was fairly effective to hold in a large part of the audience.

MIL.

JEFFERSON.

A. HEINRICH, MGR.

Summer has proved no opposition at this house. The crowds come and go in as large quantities as if it was the middle of Winter. Of course the thing that can be given credit of packing the house is the excellent program being presented.

Monday matinee the hit of the bill went to Bernard and Meyers, a singing and talking combination. It is exactly suited to this style of audience. The rough and ready stuff always gets them here. The young woman sings several songs in a deep contralto voice capably, while her partner, dressed as a cab driver, makes his appearance from the front of the house demanding his fare. The act should be a cleanup on this circuit.

James Kennedy and company (four people) presented a clean up to the minute skit about mistaken identity that ends as well as one would expect. The story is light and well told, and found much favor. The principals were all good, giving an even performance.

Newport and Stirk, a couple of slap stick comedians of the old varieties, entertained the audience with slapping each other in the face. If the boys have higher ambitions they should be on the lookout for better material. The dancing at the finish was about the best thing they do. Their comedy efforts are all wrong.

Rhoda and Crampton (man and woman), a pair of excellent singers, took several bows with operatic selections. This is a capable little offering well arranged. Both have fine singing voices and make "Carmen" their feature.

Earl and Bartlett (man and woman), a couple of heavy weights, sent over some rapid fire comedy talk to many laughs. The material is bright and snappy, and well put over. Finishing with a song and dance they were a huge success.

Musical Irving, playing several instruments in a masterly manner, on second, started off five a whirlwind but the balance of his act needs trimming up. His cello playing is good, and was responsible for sending him over for several bows.

McCarron and De Wolf (man and woman) opened with a dancing specialty, and found it hard going, principally on account of the audience not liking this form of entertainment. Both are clever dancers, and execute many fancy steps, finishing with a Texas Tommy affair that should have sent them over to several bows.

The La Maze Trio (three men), in the closing position, do acrobatic stunts, table work and falls that brought laughter and applause. It makes a corking good closing act, and holds them in to the finish.

Jack.

PROCTOR'S FIFTH AVENUE.

WM. QUAD, MGR.

The heat and humidity seem to have no terror for the patrons of this house, for on Monday afternoon, July 24, the theatre was filled before the bill was fairly started.

As an opener Rose Schmettan and Brother did a very clever hand to hand balancing act. After a few stunts on a raised platform and in a spotlight, the platform is removed and they work on the stage. They do some hoop juggling, and as finishing trick they do a head to head balance, each juggling four balls. The girl makes a good top mounter. They do an act a little out of the ordinary, and the recognition accorded them was well deserved.

Quinn and Lafferty, man and woman, do an act made up of singing, talking and dancing. Opening, they start with a song, and go to soft shoe dancing, at which they are capital. A single dance number by the man is followed by a single dance by the woman, and finish double.

"The Land of the Pyramids" is a skit used to introduce two men and a chorus of six girls. The latter first appear dressed in white costumes, sing a number, and exit. The two men appear and engage in a little patter in which one man does some clever palming of cards. A change of scene to full stage shows the interior of a Turkish palace, with the girls in the costumes of the harem. A chorus by the girls is followed by a song by one of the men (not the card manipulator) which tells something about Honolulu. Some more talk and the same man sings "The Same Sweet Girl," and finish with the two men and six girls in a chorus number.

Jack King and Norton Harvey do an entertaining act. One of them is an excellent pianist and singer, and the other has a good baritone voice. They open with "Old Time Melodies," both singing. Then the pianist sings "I'm Shy, Mary Ellen." This is followed by the other man singing "Good Bye, Good Luck, God Bless You." Then came another number in which they sang. They were one of the solid hits of the bill.

Harry Brooks, Katherine Clinton and company (two men and one woman), in the sketch, "The Old Minstrel Man," did good work. Mr. Brooks, as the deaf old minstrel, gave an example of a capital bit of character work. Miss Clinton, as the granddaughter, was capable, and the "company" was the sanctimonious deacon.

Ethel Kirk and Billy Fogarty do an act that would find favor on any bill. They open with quick fire patter. Then Miss Kirk renders "They Call It Dixieland," and he follows with "Are You Prepared For Summertime?" "Normandy" was another number they gave, and after several recalls they sang again. They were a sure fire hit.

A thirty-five minute tabloid of "Il Trovatore" closed the bill. There are seventeen people in the company. Five principals (three men and two women), and a chorus of twelve (six men and six women). They sang in Italian and rendered the favorite songs of Verdi's work. For the most part, the numbers were well rendered, but "Il Ballo"

was spoiled by poor phrasing. The man who sang it has a capital baritone voice, and his singing of other numbers was excellent. The tenor and soprano also showed good voices. The chorus work was good. On the whole, a very worthy offering.

Whit.

BRIGHTON THEATRE.

GEO. ROBINSON, MGR.

"The best show of the season" is a phrase that has practically lost its meaning through misuse. However, the aggregation of talent this week at the New Brighton gives an unusual vaudeville performance which, as a whole, can easily be termed not only the best of this season, but likewise the best seen hereabouts for several seasons.

It is seldom that two feature acts, presenting such thrilling and remarkably skillful feats as contained in the offerings of Houdini and Belle Claire Bros., are to be found on the same program. Widely varying in character, but each requiring nerve and ability of a superior order, either of the above mentioned turns could easily hold down the stellar position as the thrilliest sort of thriller imaginable with any circus in the country.

Not only in these out of the ordinary "sight" acts is the show particularly strong this week, but, with one exception, the singing, dancing and conversational skits are all away above the average in merit.

Frank Jerome and Emily Carson opened, and more than pleased in the initial spot with a corking routine of vaudeville eccentricities. Jerome is a capable performer, and Miss Carson assists materially in making the number just what it is—a real variety act that, as it stands, can make good in any company.

Harry and Eva Puck, who have been entertaining the American public since they were little tots, sing and dance just as cleverly as they did ten years ago when they were billed as child prodigies. The Pucks are a living exemplification of the fallacy of the saying that clever children retrograde as they grow older. If anything, Harry and Eva have improved their art with the passing years. They went very well indeed Monday night.

"Prosperity," an allegorical sketch, especially well constructed as to dialogue and the technique of play craft, evidenced the fact that Hugh Herbert, the man who wrote it, is going to land in the front rank of authors one of these days. The playlet is fortunate in having real actors in the persons of Ezra Mathews and Edwin Redding, to interpret its quaintly humorous and intensely human philosophy. Mathews is that *rara avis*, a *manly* juvenile, whose reading of lines, poise and all round artistic rendition of a character, easily overplayed, should immediately attract the attention of certain Broadway legitimate managers who aver there is a dearth of competent leading men at present. Edwin Redding and Ella Malmrose also play their respective roles with the right idea of their requirements. "Prosperity" deserves a lot of it. It's the real goods.

The Volunteers, a novelty singing formation, opening as a single and gradually developing into a double trio, and finally a comedy quartette, vocalized pleasantly and created a young whirlwind of healthy merriment. The boys ensemble songs are great as to volume but not always in perfect harmony. This is a slight defect easily remedied.

"On the Old Dominion Line" and "Sweet Iona" were two of their best selections. The act was a genuine knockout Monday evening.

Houdini closed the first half with the act he has been doing for the past two or three seasons. "Marvelous," murmured the audience, as Houdini made his escape from steel bound water chamber. And those are our sentiments, too, for Houdini's performance is marvelous, and then some. There is only one Houdini, just as there is only one F. Roosevelt, one George Cohan and one Charlie Chaplin. As the best showman in vaudeville, he stands in a class by himself, unapproachable, inimitable and unique.

White and Clayton quickly overcame the handicap of opening after intermission, and when they settled down to their eccentric dancing simply tore things apart. They comprise about the strongest blackface song and dance combination in vaudeville today. The slender chap of the team is a nifty stepper. If there is anyone who can out point him in the eccentric thing we haven't seen him up to date.

Adele Rowland, co-featured on the billboards with Houdini, was not a sufficiently strong attraction to hold down the program position allotted her. Just why she should be billed as the "American Gullibert" is not discernible. Her style

resembles that of the famous French elocutionist in about the same relation Mary Garden resembles Kate Ellmore.

Clark and Verdi, the Italian comedians, repeated their former successes in and around New York. Their act is eminently true to life. Take it from one who knows.

Similar types can be found any day conversing in the Italian section of New York in much the same manner. It's a great act.

Belleclair Bros. closed. The feature trick in which the smaller of the "brothers" does a loop the loop to a hand to hand catch is immense. These clean cut athletes are presently doing the best act ever presented under the team name of "Belleclair." A fitting finishing act for a first class show. *Hes.*

AMERICAN.

CHAS. POTSDAM, MGR.

Monday afternoon, July 24, was warm, but a good house and a corking good light show.

Murphy and Barry (two men) opened the show. A corking good dancing act. Their opening number, "Come Back to Arizona," with dance in soft shoes to "They Didn't Believe Me," went over to applause. Murphy did a routine of hard shoe dancing which was applauded. Their closing double, a clog waltz, was well rendered and earned two bows.

Owen and Campbell (man and woman). A nifty act, in one, with enough talk and a good routine of numbers. Owen's comedy is put over without exertion. Miss Campbell makes a good foil and wore a pretty gown. Their opening number, "Nashville," started them off well. "Do What Your Mother Did" has the earmarks of a hit. The number was liked by those out in front. Their closing number, "Old Fashioned Waltz" brought them back for three bows.

Leon and Adeline Sisters (man and two women), in a juggling act. Leon, made up as a clown, is a bit short of comedy, but the breaking of plates got a laugh. The women juggle well. Were awarded two bows.

Jim Reynolds, in monologue and song, made them laugh. He is a finished performer. "I've Got a Bungalow" was put over to laughs and applause. Took three bows.

Leslie Thurston, with xylophone, in one, played classical and popular songs. Her closing medley was a little too old. Something newer should be put on. Took two bows.

Grew-Pates and company (two men and woman) have a classy sketch in which there is plenty of laughs. The players worked in unison and got the audience interested. Wm. Grew, as the bachelor brother, looked the part. Gwendolin Pates, as the young wife, made a pretty picture and worked hard at all times. The other man, as the husband, was a good foil. At finish act received four curtains.

Golet, Harris and Morey (three men) were the hit of the bill. Their opening, with mandolin, harp, guitar and bass viol, in a medley of songs, including "Quaker Down in Quaker Town" and "Walking the Dog," started them off well. Morey sang "Regimental Band" to applause. Harris then did "Railroad Jim," which was well liked. A double, Morey and Harris did "Baby Shoes" to a round of applause. This act can play on any bill. It is full of pep, and received seven bows.

Tyrone Trio (man and two women) closed the show with wire act and held them in. They worked fast and at finish received two bows. *Sam.*

THE FILM THEATRES.

Strand.—Rita Jollivet, in "An International Marriage."

Rialto.—Mae Marsh and Robert Harron, in "The Marriage of Molly-O."

Broadway.—Hazel Dawn and Owen Moore, in "Under Cover."

Academy.—"The Beast."

Criterion.—"Civilization."

Brighton Beach Music Hall.—"Civilization."

Liberty.—Audrey Munson, in "Purity."

New York.—Daily change of pictures provides an interesting program.

Proctor's One Hundred and Twenty-fifth Street (John Buck, mgr.)—They are doing well. This week's bill: Six International Beauties, Harry Sampson and company, Genevieve Homer, George Comedy Four, Maley and Mack, Florette, J. F. Sullivan and company, Thornton and Carlew, Charles Irwin, Wood and Mandeville, Guiran Newell, Gordon's dogs.

NEW VAUDEVILLE ACTS

The World Dancers.

40 MIN. FULL STAGE.

Palace.—A dancing production entitled "Evolution of the Dance" had a splendid presentation, July 24, with a company of fourteen, with Emilie Lea and Tom Dingle featured.

Little June Roberts, a graceful toe dancer, dashed out of the curtain's fold and exhibited, first, her aptness at presenting the character of Terpsichore doing some clever stepping, and delivering a short introductory rhyme for her own style of work. She also, for each succeeding chapter of the act, had an appropriate set of movements and rhymes, introducing the various styles and periods of dancing.

James Templeton impersonated a prehistoric barbarian, who danced acrobatically and fiercely, with a big club in his hands, while uttering fearful cries.

The Flesh Pots of Egypt was illustrated by the sinuous movements by Doris Lloyd, a graceful dancer of the snake kind, in bare limbs, who tossed her lithe body about at will.

Jay Howittz proved himself an agile Greek dancer with much grace of action, assisted by Misses Moskvina and Mae Jennings in flowing Grecian dresses, and this trio cavorted in perfect unison, the exhibition including a garland dance, and concluded with the male dancer having the two girls on his shoulders.

The Cossack dance was given an unusually effective representation by Charles Adler, whose dancing caused most hearty applause, and his whirls and other Russian steps, with some astonishing "splits" and "recoveries" and speedy manoeuvres of wide range, were most sensational.

The Renaissance Period showed the old fashioned gavotte, by Bert Crossman and Lucille, in Colonial dress, going through the dreamy movements of that fascinating dance.

Frank Goldie was there in blackface to do the Ethiopian style, and he did it well, never missing a tap, to the music appropriate for that style of footwork. He was attired in the regulation plantation suit, and was well liked.

The Age of Syncopation had to have the rag-time tunes and the cake walk and other steps appropriate to that modern kind of terpsichore, and Emilie Lea is the thoroughly capable expert to present it. With Tom Tingle, Miss Lea furnished a very enjoyable exhibition, her remarkable side, front and back kicks causing many gasps of astonishment. Mr. Dingle also knows how to point his toes skyward, and his grotesque syncopated dance, with the feet and body doing funny stunts, was a big feature.

Miss Lea's solo work is of the best.

For the finale, the various dancers of the olden days were introduced to the present style of ragging it, and each one in turn succumbed to the fascination of the present day dances, and as a result the Barbarian, the Egyptian, the Grecians, the Cossack, the Colonials, and the Ethiopian joined Miss Lea and Mr. Dingle in a concerted movement of the two steps, the walking the dog and other up to day diversissements for a thoroughly interesting finish.

Every individual in the act received applause, and many recalls were made for Miss Lea and Mr. Dingle.

May Tully is presenting this novelty, which was staged by Harry Delf, Eugene Salzer acting as stage manager, and Fred Best as musical director.

Arnold Daly (Sketch).

25 MIN. FULL STAGE.

Palace.—Arnold Daly and company present "Kisses," a one act playlet by S. Jay Kaufman, with Mr. Daly, Bruce Elmore, Dorothy West, Eda Von Beulow, Jean Newcombe, Geraldine Beckwith, in the cast. At a Summer dance, Mr. Daly as "a modern young man," bets with his friend (Mr. Elmore) that by using common sense and judgment he can make four women kiss him within a week. By the use of strategy and by appealing to the pity, the sympathy, benevolence and pride of four subjects he succeeds in winning the bet. The first three were easy, but the last victim only kissed him, after the young man had acknowledged himself beaten, in order to teach the other party to the bet a lesson, thus enabling Mr. Daly to collect.

Various phases of human nature are brought out in the four different types of femininity introduced, and Mr. Daly just acted naturally in playing upon their emotions in order to get his kisses. Miss Von Beulow was called upon to do the most

impressive work among the ladies, as the "rather Old Girl."

The sketch resembles one presented at this theatre some time ago, in which a young man bet that in most cases women made the proposals of marriage.

At the conclusion of the act Mr. Daly was presented with a bunch of roses. *M.H.*

B. F. KEITH'S.

ROBERT G. LARSEN, MGR.

Boston, July 24.—This is a hot night, but one forgets the sticky weather on entering this comfortable house which, despite the humidity out of doors, was delightfully cool.

Alberte Rouget opened the show after the Hearst News Pictorial. Mr. Rouget does a balancing act that is far above the average. Dressed in evening clothes he works with an ease that is very pleasing. For a finish does a back drop from a pyramid of four tables and four chairs. Seven minutes, full stage.

Number two, Bertie Heron and Milt Armsman (man and woman) enter in auto togs. Miss Heron does a toe dance and then dresses and "makes up" as a minstrel "man," does a cake walk and manipulates a tambourine. This in "two," using a special drop. Mr. Armsman then sings "Susquehanna," also in blackface, allowing Miss Heron to change to a "topsy" make up. Close with "Dixie," in "one." The act is very pleasing and brought big applause. Fourteen minutes.

James Kelso and Blanche Leighton, on No. 3. Miss Leighton accompanies Mr. Kelso while he sings a "sob sister" song that had them going, coming, and in between. After much good dialogue they close with a "Collisays" jag scene, which went big. Fifteen minutes, full stage.

Harry Rose, "The Peculiar Nut," has a novel act. Dressed as a stage hand, he makes his entrance with one of the regular Keith men, and carries on a part of his props. After sweeping a walk he sings a song, crediting the stage hands with much of the success of the artists. He owns a good tenor voice and makes much of it, singing "Wild Irish Rose" and a little Burlesque opera. Closes with a burlesque recitation, using all sorts of effects, which he operates himself. Sixteen minutes, in one.

The Crespe number five. Man and woman. The man in a Pierrot costume, announces the act in a "spot," then changes to tuxedo, while the woman is doing a very good toe dance. Then both do "Pom Pom" step, singing and dancing. From this to an acrobatic dance, and then an "Apache," in two. Back to one, and woman sings a "father" song, howling the word "father," and making the song stand out as a strong part of the act. Close in one, with a wooden soldier dance. Sixteen minutes.

Helen Ware and company, in "Justified." The act allows Miss Ware plenty of opportunity to act, and it seems rather too bad that the finish, after she has shot her burglar-husband, should be a "surprise." The property man enters and it develops that they are rehearsing. The audience are all worked up and seem disappointed. Miss Ware is supported by Herbert Ranson and Charles Hammond. The act runs eighteen minutes. Drawing room set.

Number seven, Belle Story, who only stayed eleven minutes, although if the audience could have had its way she would have been on much longer.

Number 8—Jas. C. Morton and Frank F. Moore, assisted by two young women. These two favorite cutups amused their audience as usual, and they seemed to enjoy the audience's enjoyment. Much new material has been added to the act since last seen here, and they stayed twenty-five minutes.

Leon Sisters and company close. Three women and one man. Act opens with all twisting on suspended bits. The rest of the act is very good tight wire work. Seven minutes, full stage. *Tom.*

Henderson's, Coney Island.—An attractive bill for this week is headed by Ray Cox, McDevitt, Kelly and Lucy, the Vivians, Al. Herman, Medlin, Watts and Towns, Bell and Fredo, Two Caritons, Riggs and Witchie. The "Hello, Henderson's" revue continues in the restaurant, featuring Nortoa and Lee.

Keith's Royal (C. C. Egan, mgr.)—Business continues good here. For this week: Hugh Herbert and company, Boganny Troupe, Smith and Austin, Juliette Dika, Wood and Wyde, and Roy and Arthur.

CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF
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MONDAY, July 24.

One big shift in Loop theatricals since last week finds Henry E. Dixey and his splendid supporting cast housed in the Garrick, after proving surprisingly successful at the Princess, the Little Clark Street playhouse. The Garrick is a theatre with traditions, and it is seldom that a show reaches its portals which has not shown itself to be "100 per cent. proof." Because of the location of the Garrick there is reason to believe that the play which appealed so strongly at the smaller theatre will prove an irresistible magnet for pleasure seekers.

The producers are still "laying on their oars," promising nothing but semi-dramatic vaudeville offerings for the present, while the few "straight" shows that managed to make lasting impressions keep booming along merrily.

Paradoxical though it may seem, "Fair and Warmer" is the play chosen to "crack the ice" of the dawning season, as it will slip into the Cort for what promises a long run, Saturday, Aug. 5. The story deals with two mismatched couples, and will be interpreted by a cast of recognized fun makers.

George M. Cohan's musical "crazy quilt, patched together, threaded with words and music, and staged" by the illustrious George, comes to Cohan's Grand Opera House late in August with a glittering array of talent, including: Valli Valli, Elizabeth M. Murray, Lila Rhodes, Gracie Nolan, Miss Juliet, Richard Carle, Charles Winninger, Harry Bulger, Fred Santley, Harry Delf, James C. Marlowe, John Hendricks, Little Billy, Jerome Grady, Boyle and Brazil, Alfred Latell and others, together with a large chorus.

"The Comedy Francaise," the great French organization of players, has deferred its contemplated visit because of the approaching presidential campaign and other reasons, which tend to imply that the engagement would not be successful financially.

AUDITORIUM (Clune Management) — "Ramona," feature picture, sixth week.

CORT (U. J. Hermann, mgr.) — "A Pair of Queens," thirteenth week.

GARRICK (John J. Garrity, mgr.) — Henry E. Dixey, in "Mr. Lazarus."

PALACE (Shubert Summer Management) — "A World of Pleasure," eleventh week.

OLYMPIC (George C. Warren, mgr.) — "So Long, Letty," twenty-fourth week.

GRAND OPERA HOUSE (H. J. Riddings, mgr.) — "Civilization," cinema drama, fourth week.

COLONIAL (Norman Field, mgr.) — German war pictures, first week.

COLUMBIA (Wm. Roche, mgr.) — "The World of Frolics," ninth week.

ILLINOIS, POWERS, CHICAGO, BLACKSTONE, GAY-ETTY, STAR AND GARTER, PRINCESS. — Closed.

RIVERVIEW, FOREST PARK, WHITE CITY. — Outdoor amusements.

COVENT GARDEN. — Pictures.

BISMARCK GARDEN. — Open air entertainment.

RAVANIA PARK. — Grand opera.

"FALL OF A NATION" CLOSED.

"The Fall of a Nation" closed its run at the Illinois last Sunday night, after holding the boards for three weeks. "How Britain Prepared" was replaced at the Colonial by "German War Pictures."

CHICAGO HARMONY NOTES.

GETTING READY.

Most publishers are of the opinion that the approaching Fall season will witness a reversal to conditions of prosperity that maintained prior to 1913. Everything works in cycles, and it is believed that the hard times of the near past will be forgotten in the prosperity of the approaching future. Most of the big houses have their future campaigns well in hand, and Chicago managers are receiving instructions that presage more elaborate professional campaigns than have ever been carried out. Several standard writers who have not had terrific hits for some time are whipping their best ideas into shape, for they feel that, if they once "come back," they will continue to grind out hits as in the past. The fact that the outdoor season has suddenly taken a turn toward better conditions means that the public will be glad to re-welcome indoor entertainment when the season for that

form returns. With everything looking good—songs, writers, publishers and conditions—there should be plenty of prosperity and excitement for everybody.

BACK HOME.

Irving Bilbo, Western manager for the Broadway Music Corporation (Will Von Tilzer), returned from New York last week, considerably enthused over the way "Nashville" is showing up in the Bay State. Last season was a gloriously successful one for the Broadway, several numbers having moved along splendidly, and every member of the concern is bound to do his little bit toward making the new season a record breaker.

THE WAY TO DO IT.

Everybody in the Majestic audience took a great deal of pleasure in watching Harry Carroll and his pretty partner put songs over "as they should be put," last week. This talented team understands something of psychology, for, unlike most Eastern acts, it was kind enough to incorporate a song that expressed delight at leaving New York for Chicago. This was a new wrinkle, and the hit it made with the audience should show other Eastern acts what Western people like to hear. Hardly a song in Harry's medley failed to get a big hand, which showed that the little composer's hits are well liked in the Western city, as well as well known. The act wasn't starred on the bill, but it easily proved the big hit.

WHY HE SMILES.

Roger Graham, Craig's manager, smiles when anybody mentions the new burlesque season, for Roger has a deep seated love for this form of entertainment as a song popularizer, and has incorporated several songs in his catalogue (including "Shim-mesha-wabble") which are particularly applicable for burly Q.

THEY GOT TOGETHER.

Dan Blanco (famed for his work at White City through several seasons), Sidney C. Gibson (who used to entertain on Coney Island with Fred Fisher) and Bernie Adler (the old timer who played piano as well with one hand as with two) have formed an unbeatable cabaret crew, entertaining in a South side cafe. The boys have always been city favorites and should do much to bring Chicago crowds South of the local "Mason and Dixon line."

PLENTY OF THEM.

Plenty of patriotic songs have made their appearance since the threatened war with Mexico. Most of them have a distinctly "Uncle Sam flavor," the title pages of many showing that they were issued rather hastily in anticipation of an immediate demand. Few bear the imprint of established houses, the general rule being that the enterprising authors-composers have issued their own plates, feeling that the subject matter would prove sufficiently strong to carry the songs over local counters. Yet very few ever make their way to counters, which shows that even an up to the minute number needs big firm backing to be "put over" properly.

SIG. GOES EAST.

Sig. Bosley, Western manager for Shapiro, Bernstein & Co., went to New York last week, where Big Chief Louis Bernstein will reveal some of the new numbers he places his confidence in for the coming season.

MAJOR ILL.

Major Alex Hartel, the veteran music copyist, who has been a familiar and beloved landmark of Chicago's Music Row for many seasons, underwent an operation last week. It is believed that he will be unable to return to his desk for some time. The Major had been complaining of stomach trouble for several weeks before it was decided that he be operated upon.

WHITE CITY'S NEW LEASE.

Conditions must be pretty good at White City, Chicago's South Side outdoor resort, for Joseph Beifeld, who had been operating the park under a twenty year lease, merged it into a new one, whereby he secures a ninety-eight year lease from J. Ogden Armour, owner of the land. The new arrangement goes into effect July 1, providing for \$10,000 yearly rental for the first eighteen months, \$12,000 for the next twelve years, \$15,000 for the next thirty-one years, and five per cent. on a fair cash value of the ground (about \$15,000) for the remaining years.

LITTLE TRUTHS.

MANY millions of dollars were represented at Hotel Sherman, last week, during the M. P. E. L. of A. Convention, yet the whole affair had a democratic aspect. When money rubs elbows, it doesn't clink much.

MARCUS LOEW is much better looking in real life than his published likenesses.

MANY moons have passed since Louis H. Frank has been in the limelight, but the Coliseum exposition (M. P.) brought him back.

THE next M. P. E. L. of A. Convention will be held in Chicago next year—a good city for a good thing.

REMBUSCH SAID "Both exhibitors and manufacturers are starving to death." Many people would like to experience their kind of starvation.

HELEN MURPHY had a box of cigars prominently displayed when she moved into her new booking offices. It takes a woman to reach men's hearts.

ZELLENO wonders how many would have appeared at the Strollers Ramble, if the midwest theatrical managers had not joined in. Many subtracted from very few leaves fewer still.

JOY reigns in the Majestic Theatre building when the Cubs win a game.

SONG writers always make big hits on vaudeville bills. Audiences could express their approbation in a very simple way by purchasing the songs the writers exploit, at ten cents per copy.

TEN to one, the Palace will be sold out the first week of its return to vaudeville, no matter who's on the bill.

AMERICAN HOSPITAL NOTES.

MARGARET NEWTON continues to make daily progress.

RABE THORNTON, of the Thornton Sisters, has been discharged from the hospital, and is sojourning in Chicago with her sister.

LOTTIE HARROLLE is also making daily progress. JOHN SCANLON, of the Tom Allen Shows, is getting along very nicely.

MARIE DESMOND, of the Elizabeth Daye Stock Co., was operated upon several days ago, and is doing finely. She will leave the institution in a short time.

ETHEL BARR, of the Imperial Tableau Company, is improving each day.

ARTHUR HAYES, dramatist, is a patient, confined at the Revere House, with articular rheumatism.

RUBY DORAN, of the Tom Allen Shows, is confined at the American Hospital.

BREAKING RECORDS.

Never, within recent years, have outdoor parks done the business they're now enjoying in Chicago. From Forest Park, on the far West Side, to Riverview (North), Ravinia (far North) or White City (South), the ideal weather has been reflected in big receipts. These torrid days that spell damage for many forms of endeavor are just the thing the parks need. When it is too hot for anything else people flock to the outdoor places—and it's been too hot for anything else for many weeks, during which the parks have prospered.

WANTS NEIGHBORS' VERDICT.

In settling the peculiar Edelweiss Cafe tangle, involving the question as to whether the place should be permitted to run in the immediate neighborhood of the Chicago University, Mayor Thompson resorted to "return post card" queries, asking seven thousand people in the neighborhood for their views. This question has dragged along an unreasonably long time, because Mayor Thompson spends very little time in Chicago, now that the political campaigns are taking shape.

MUNICIPAL PIER GETS CONCERTS.

The mammoth Municipal pier, at Grand Avenue and the lake, has found an addition to its pleasure giving proclivities in Monday, Wednesday and Friday night concerts.

CHICAGO AS PRODUCING CENTRE.

NEW SHOWS WILL SOON BE UNDER WAY.

(Special to THE CLIPPER.)

A music publisher once said that while he could not guarantee to produce a hit every six months he could produce one regularly every seventeen years, because, if he were permitted to drop out of business completely for that length of time and return with precisely the type of a song that was embodied in his last hit, he'd hit the bull's-eye of popular demand every time.

This is what statisticians call "the cycle law," and it is not nearly so ridiculous as it may seem at first glance. Everything moves in cycles, from the action of the planets, through costume styles, to public taste. What is true of all these things—and popular songs—is also true of the drama, and examination of advance "dope" makes it likely that late 1916 and early 17 will witness Chicago dramatic producers enjoying an era of prosperity that would have been undreamed of a few months ago.

WOUND HEALING.

When the moving picture craze first swept everything before it, a few Western producers (like Gaskill & McVitty, Rowland & Clifford, Jones & Crane, Harvey D. Orr, and Robert Sherman) did not heist the white flag immediately, forget their dramatic and musical affiliations and open moving picture studios, as did many Eastern producers. They had a deep seated confidence in the longevity of the game they loved so well, and "stuck to the ship," though many of them saw the fortunes they had amassed through the years swept away by the rising tide of moving pictures. Some of them remained producers in name only, as the circuits over which they operated could no longer support their shows in the face of the prosperity awarded rival theatres dedicated to the movies. The greatest blow of all was found in the starvation receipts garnered on Saturday nights (at one time the best nights on the road), when receipts dwindled to nothing in the theatres with "dollar top" prices, while moving picture houses just across the street played to unprecedented prosperity. But now it looks as if these men will experience a return of prosperity that will suitably reward them for their faithfulness to the "live actor" form of amusement.

LOCAL ADVANTAGES.

No city has been more willing to support meritorious entertainments than Chicago. It has no conflicting Sunday laws to reduce the profits of legitimate attractions, and some of the biggest receipts ever gained in drama and musical comedy have been counted in the "Windy City." It has well drawn season lines, a home population that loves pleasure, and a transient one that does not hesitate to spend money on the prevailing form of amusement.

Big Eastern producers have realized this, especially since some of their shows, which ran in the East without any great gross profit, invaded the West on the strength of Eastern successes and proved big money makers.

FORECASTS.

In the old days Harry H. Frazee achieved remarkable success as a local producer of musical comedy. Later he went East and produced all kinds of shows. But his eye has always been centered on the Western metropolis, and he has recently favored Chicago with two legitimate productions, both of which will probably show up well when placed under the searchlight of New York City.

POPULAR FANCY.

The same people who found success in pictures for the over production of legitimate attractions now look longingly toward legitimate attractions to relieve the over production of pictures. This accounts for the success of well written plays that managed to sandwich themselves between picture offerings, like that of Henry E. Dixey, in "Mr. Lazarus."

The new season will find Chicago eager to favor plays with the "punch" (like "The Fortune Hunter," "Ready Money" or "Madame X"), and the producers who come to the front with meritorious offerings will not feel the slightest inconvenience from moving picture competition. In fact, there is no reason why both forms of entertainment should not prosper.

STANDARDS RAISED.

Local producers, looking eagerly toward the opening of the new season, have resolved to raise

the standards of attractions offered on the popular priced circuits. The reasons for this are two fold. The people will demand exceptionally strong legitimate attractions to offset the charm of splendidly produced moving pictures, and the playwrights, whose pens have grown rusty with the advance of the moving craze, will be glad to offer their services for the circuits then open, high class writers preparing material (for popular priced circuits) that previously would have been given Broadway productions.

WHAT THEY SAY.

Karl G. MacVitty (of Gaskill & MacVitty) is one of the firm believers in the "return of the legitimate." He said: "I look to a speedy return to old time producing conditions. The play with simple love interest, that doesn't cost so much to stage that the whole season's profits will be wiped out before it starts on the way, is the show that will get the money. Small cast shows are best, because they can be staged perfectly at a cost that would make a big cast production appear cheap. Cheap productions were one of the causes for lack of public interest in the drama, when perfectly staged pictures were offered at a small admission fee."

Robert Sherman is a firm believer in the melodramatic offering with heart appeal. Despite the inroads of pictures, Sherman has profitably produced this type of play, and he anticipates a wonderful new season.

Rowland & Clifford probably have more reason to hope for a good season than all the other Western producers. Many of the plays which formerly made fortunes for them (an instance of which is found in "The Rosary") had to be recalled last year because of untenable road conditions. With a good Fall season staring them in the face it will only be necessary to take the old time money makers off the shelf, brush them up a bit with suitable casts, and send them forth for the new season.

ONE NIGHT STANDS.

When the Midwest Theatre Managers convened in Chicago recently, optimism was the watchword of their stay. Every one conscientiously believed the new season will be a record breaker. These men are not idly boasting wisacres. They have their money invested in opera houses, and the fact that they intend to hold their houses open for good, legitimate productions shows the way the land lays.

With vaudeville settling down to a more uniform pace, pictures becoming relieved of the "over production" aspect, and other influences working toward an evening process for the entire amusement field, it is more than likely that Western producers of drama and musical comedy will get their share of the new season's prosperity.

PONDEROUS TAB.

Humid Kalla Pasha (known as "The Terrible Turk" in his wrestling days) is rehearsing a tab called "It Happened in Japan," Bella White appearing in active support. Humid is one of the best getters of laughs in the business, and his connection with tabloid should prove noteworthy. Those who have seen rehearsals say the way he doubles "Moving Picture Hero" with Bella is classic.

A GREAT FAN.

Charlotte Greenwood is a confirmed baseball fan, making it a point to visit the North Side park whenever the Cubs are in town or the South Side grounds when the Sox receive. In her love for the national sport she has nothing on her side kicker in the glory attending the success of "So Long, Letty," for Sydney Grant also is found at a ball park nearly every day.

GOES BACK.

The Columbia burlesque theatre has swung back to old times with the re-appointment of E. H. Wood as house manager, succeeding Col. Wm. J. Roche. Wood was manager of the house, when it opened, over five years ago. Col. Roche has taken offices with Jake Sternad, in the Rector Building.

DOROTHY BOOKS.

Dorothy Vaughan (probably because of the good example set by Helen Murphy) has deserted vaudeville for the booking game.

BILLY REHEARSING.

Billy Johnson, having rehearsed the Kelly & Damsel wheel shows, returned to New York, where he is whipping other burlesque offerings into shape.

NEW INCORPORATIONS.

Last week the following newly formed theatrical and motion picture concerns were incorporated at Albany:

Teeanues Film Co., New York City, motion pictures and theatrical; capital, \$1,000. Directors: Jacob Seiden, Max Tischler and Frank Seiden.

Beauty, Youth and Folly Co., to produce and exploit theatrical, musical and other attractions; capital, \$3,000. Directors: Lon Stark, Jack Cooper and William K. Wells.

The Sheldon Burlesque Producing Co., to produce and exploit plays, burlesques and vaudeville attractions; capital, \$500. Directors: James S. Watson, Peter A. Lee and Abner B. Stupel.

The Talbot Amusement Co., to provide for the production of dramatic, musical, spectacular and other stage offerings; capital, \$4,000. Directors: Lewis Talbot, Samuel Schoninger and Albert Hogg.

The Cameo Producing Co., theatrical, and to deal in motion pictures; capital, \$1,000. Directors: Harry Clay Blaney, Edward F. Rush and Lyle D. Andrews.

Outlet Amusement Co., to conduct public amusement resorts; capital, \$1,000. Directors: Harry W. Hartley, Frank H. Hartley and Charles H. Goebel.

Edward F. Rush and Lyle D. Andrews Co., theatrical, and to deal in motion pictures and motion picture rights; capital, \$1,000. Directors: Edward F. Rush, Agnes N. Rush and Lyle D. Andrews.

Scranton Theatres Corp., to conduct theatres and provide for the production of attractions of various kinds; capital, \$1,000. Directors: Milton Lewis, Jacob Goldenberg and Abraham I. Berman.

The Little Players of America, theatrical proprietors and managers, also to conduct a general motion picture business in manufacturing films, projecting machines and the exhibition of motion pictures; capital, \$100,000. Directors: Harold W. Harwell, Charles D. Harris and Harry S. Hechheimer.

Nanuet Amusement Corp., theatrical, motion pictures and other amusement enterprises; capital, \$10,000. Directors: Harry Harris, Henry G. Wiley and Leopold Friedman.

Bedford-Atlantic Rink, motion pictures and ice and roller skating; capital, \$50,000. Directors: Jay A. Gilman, Sigmund W. Majewsky and Edna J. Bergesen.

United Finance Corp., to construct and operate motion picture theatres; capital, \$10,000. Directors: Bernard M. Wood, Frank L. Clough and Bertha E. Wood.

Big Four Amusement Co., to own and manage theatres and provide for the production of stage attractions; capital, \$5,000. Directors: Max Spiegel, Edward Spiegel and Jacob Lansberger.

Schoenbach Amusement Co., to conduct theatrical performances of all kinds; capital, \$5,000. Directors: Herman Schoenbach, Julius Leventhal and Sam Silbergie.

Tenant Producing Corp., theatrical, motion picture and other amusements, and to maintain a theatrical and vaudeville booking agency; capital, \$50,000. Directors: Elizabeth A. Reilly, Thomas E. Murray Jr. and Daniel G. Donovan.

Castle Producing Co., to engage in a general theatrical business in all its branches; capital, \$5,000. Directors: Henry E. Schwarz, James W. Castle and J. Solon Einsohn.

Daniel Mayer-Carlton, Inc., to acquire film productions and conduct theatres; capital, \$10,000. Directors: Daniel Mayer, Carle E. Carlton and Walter A. Hall.

Huntington Amusement Co., managers and proprietors of theatres; capital, \$5,000. Directors: Lillian Goldstein, Irving Whitestone and Benjamin Goldstein.

Paul Benedek, Inc., theatrical proprietors and managers; capital, \$5,000. Directors: Paul Benedek, Frederick Herendeen and Geo. E. Stoddard.

THE UNITED SINGERS of Philadelphia netted a neat sum, July 20, by a grand concert and gymnastic exhibition in Convention Hall, in aid of the citizen soldiers aid committee.

B. IDEN PAYNE will stage for John D. Williams a group of plays which will include "Major Pendennis," "Zack," "Silver Tongued Garside" and "The Gay Lord Quex," the latter to be revived for John Drew.

MELODY LANE

BY JACK EDWARDS.

BROADWAY STARTS OFF WITH A SUCCESS.

PRESENT SEASON'S OUTLOOK BEST EVER, SAYS BILL.

It isn't always that a publisher, in trying out new material, has a song jump out of the crop and, before he settles on a selection, the said number puts itself in solid for hitland.

That's exactly what happened to Will Von Tilzer, of the Broadway. The song in question is Walter Donaldson's "Come On to Nashville, Tenn." Performers who have heard it are going daffy over it, and Will and his staff are having no trouble in placing it with singers. It is predicted to out popularize Donaldson's famous "Tennessee."

Another song that has shown up remarkably well is Will Dillon and Albert Von Tilzer's new ballad, "Do What Your Mother Did."

The balance of the catalogue is also showing up well, so well, in fact, that Will is already planning many new novelties for the year.

REMICK'S SONGS WELL REPRESENTED IN ATLANTIC CITY.

Mose Gumble, who returned Monday from a week end trip to Atlantic City, found things in that burg just sizzling with Remick songs. Everywhere he went he heard a number of his. "Underneath the Stars," "Memories," and that smashing new hit, "And They Call It Dixieland," are being played all over town.

CHAS. K. HARRIS HAS NEW BALLAD HIT.

At the start of the new season Chas. K. Harris has registered a ballad hit. Although the number is not his, Mr. Harris is pushing it as one of his features. It is by a new comer, named Josephine Vall, and is entitled "It's a Long, Long Time Since I've Been Home."

Harris has many other songs listed in his new catalogue of which he will make a special announcement next week.

EARL CARROLL'S REMARKABLE SUCCESS.

ROYALTIES \$1,000 A WEEK.

A year ago Earl Carroll was a writer of average promise in the popular field. He had written a number of successful songs, was considered a "comer," but his income seldom topped more than \$100 or \$150 a week. Within twelve months he has accomplished almost the impossible!

A short year has seen him add three shows to his credit—complete words and music by himself—and registering two emphatic hits that have swept the entire Western portion of the United States, even to far Australia. And today his weekly income places him among the few American composers whose royalties amount to \$1,000 a week!

"So Long, Letty," his first success, has just finished a solid year in the West, and is now rounding out a capacity record at the Olympe Theatre, in Chicago. This production will enter New York in October, and then Broadway will have a chance to pass upon the musical comedy that has been rocking the Rockies for the past twelve months.

"Canary Cottage," the second show, opened in Los Angeles in May, and had a run of ten weeks at the Mason Opera House, in that city. It opened at the Cort Theatre, in San Francisco, Monday a week ago, and the newspapers compare it to another "Madame Sherry." Morosco, who produced both of these shows, expects "Canary Cottage" to run in 'Prisco throughout the Summer and then he will send it to Chicago to follow "Letty" in that city. In both of these shows Carroll has shown the fruits of his early "professional department" training by having a smashing "hit" in each. The song "So Long, Letty," which M. Witmark & Sons publish, has been acknowledged the biggest hit that Chicago has had in years. From Chicago West there has been no other song in a decade that

could equal its selling records.

In "Canary Cottage," Carroll composed a song entitled "I Never Knew," which Leo. Feist, who publishes the "Canary" score, claims to be the biggest high priced seller he has ever had. And this song is not two months old.

With a new production of Carroll's in the Fall, which Oliver Morosco has announced, this young man is surely out to make a killing during the next couple of seasons.

PAYING OF ACTS.

The paying of acts has again become the centre of conversation in the music game. This, along with the professional copy evil, has always been source for considerable gossip, but little, if anything, has ever been accomplished.

One of the large publishers is responsible for the statement that this season will find a goodly share of both evils being eliminated.

DILLON FOR CHICAGO.

Harold Dillon, who looks after the professional end for T. B. Harms, Francis, Day & Hunter, expects to take a trip to Chicago Aug. 6. He will make his headquarters at the Sherman House.

Dillon has two corking good songs in "The Sunshine of Your Smile" and "Luana Lou" to demonstrate to our Western friends. The numbers are already the talk of the East, and should meet with the same success in the West.

SONGS HEARD IN NEW YORK.

"GOOD BYE, GOOD LUCK, GOD BLESS YOU"
"YOU'RE A DOG GONE DANGEROUS GIRL"
"AND THEY CALL IT DIXIELAND"
"BABY SHOES"
"NASHVILLE"
"THERE'S A QUAKER DOWN IN QUAKER TOWN"
"THE SUNSHINE OF YOUR SMILE"
"I SENT MY WIFE TO THE THOUSAND ISLES"
"IT'S A LONG, LONG TIME SINCE I'VE BEEN HOME"
"SHADES OF NIGHT"

HARRY VON TILZER HAS A BATCH OF NEW SONGS READY.

Now that Harry Von Tilzer is back and on the job with snap and ginger music circles are expecting some of the real old fashioned Von Tilzer hits to float around shortly. Meyer Cohen and Ben Bornstein with a good staff are assisting Harry night and day, and they'll do something this year or I miss my guess.

The new songs will be announced next week.

JOE MORRIS' "QUAKER" SONG SEASON'S SENSATION.

Dave Berg and Alfred Solman's new novelty ballad, "There's a Quaker Down in Quakertown," has certainly caught on. It is one of the best sellers of the day and is expected to be the greatest song this firm has ever published.

Along with this record breaker Morris has a nifty collection of new material, including some brand new Arthur Lange melodies with words by Stanley Murphy and Harry Puck, and a new one by Jeff Branen and Billy Polla. It ought to be a smasher for Joe Morris this year.

EXCURSIONISTS LIKE IT.

When the Municipal ferryboat *Manhattan* pulled out of its slip at St. George, S. I., last Sunday afternoon, the band played "Good Bye, Good Luck, God Bless You," and the big crowd joined in the chorus. Tough on Staten Island.

PHIL KORNHEISER RETURNS.

Looking a bit tanned up, Phil Kornheiser and the managers of the Leo. Feist Co.'s out of town offices returned to New York from a week's pleasure trip to Atlantic City.

Each year about this time Mr. Feist invites all his managers to New York and gives them the time of their lives at the famous beach resort.

Incidentally the boys are given instruction by their chief as to his policy for the following year.

THE LEO. FEIST COMPANY TO ANNOUNCE NEW SONGS SHORTLY.

"We're not ready to announce our new songs yet," replied Phil Kornheiser to the question as to what his new songs are for the coming season, "But," continued he, "when we do the profession is going to be treated to the surprise of their lives. We have, unquestionably, the most wonderful collection of new songs, by America's greatest writers, that the Leo. Feist Company ever published. In the meantime, 'You're a Dog Gone Dangerous Girl,' 'Slam,' 'Sweet-Older Time' and 'Those Good Old Days Back Home,' are our live wires, and a quartette of numbers difficult to beat."

GILBERT AND FRIEDLAND'S NEW BALLAD.

They say that songs are like circles and that every ten years the same style of songs come back. But who ever heard of two writers sending over four solid hits one after the other.

The boys call their new one a beauty ballad. "Something new," say you? Well, it is, dear reader, and one of the sweetest ballads I have heard so far this season. If you want to get ahead of the times just drop either one or the boys a line in care of their publishers, Jos. W. Stern & Co., and you'll get the surprise of your young life. I'm going to withhold the title for next week.

SHAPIRO, BERNSTEIN & CO. START OFF WITH FOUR NEW SONGS.

"I wouldn't sell my chances for a hundred thousand dollars this season," remarked Louis Bernstein, president of the Shapiro, Bernstein Music Company, when I asked him about his prospects for the new season. He added: "The four new songs that I am releasing this week are positively the best numbers that I have ever published at one time."

They include: "Mississippi Days," by Ballard Macdonald and Al. Plantadosi; "She's the Sunshine of Virginia," by Macdonald and Harry Carroll; "I've Lost My Heart in Honolulu," by Cobb and Edwards, and "On a Summer Night," by Joe Goodwin and Gus Edwards.

PLENTY OF HITS IN THE J. H. REMICK & CO.'S NEW CATALOGUE.

Since the announcement made in these columns several weeks ago of the new batch of songs published by the J. H. Remick Company, Mose Gumble, general professional manager, and his staff, have been kept quite busy supplying the wants of the singers.

"It's been a long time since we have controlled so many good songs," remarked Mr. Gumble last week. Included in the list are all kinds of songs, for all kinds of acts. "We have always had our share of successful numbers," continued Mr. Gumble, "but the present season looks like the banner one of them all."

BERNARD GRANVILLE MUSIC CO.'S NEW SONGS.

The Granville House is about to release two brand new numbers. All I can say right now is that they're both beyond a doubt wonderful numbers. Remember, I say "wonderful," and perhaps next issue, when I reveal the titles, you will see the significance of the word wonderful. I will, however, tip you off that one of the songs is written by Edw. Grossmith and Ted Ward, writers of "He's Got a Bungalow," "Sometimes the Dream Comes True" and "I'm at Your Service, Girls." The other is by Will Hart and Billy Vanderveer, writers of "Hit the Trail Holiday" and "That Ukalele Band."

THE NEW "LIBERTY" SONG.

If *The New York World's* Statue of Liberty Illumination Fund accomplishes nothing more than passing fancy in the eyes of the public, it has, at least, brought to music circles a new song hit by Ted Barron, entitled "Liberty." It is the official song of the movement and has already been taken up in the public schools and in countless societies. A few of vaudeville's best headliners, including Claire Rochester, have been making this number their feature song. It is predicted that it will become almost as popular as "America."

TO INCREASE PRICE OF DANCE ORCHESTRATIONS.

A step forward in the upward movement of the music game was made last week by Abe Holzman, in charge of J. H. Remick's orchestration department, when he announced that hereafter all dance orchestrations issued by his firm would be advanced to twenty-five cents instead of fifteen.

The cost of paper and the making of these orchestrations have increased in such proportions that it should be met with favor by other publishers.

BALL AND BRENNAN'S NEW BALLAD.

To Chief Caupolican belongs the distinction of being the first to sing the new B. B. B. B. (Ball-Brennan Beautiful Big Ballad). It was all through an accident. Last week, playing at Keith's Royal, he went to rehearsal and got to "Good Bye, Good Luck, God Bless You." The manager asked him not to sing this big hit on the ground that it had been used in that theatre consecutively for six or eight weeks. Chief Caupolican's first impulse was to put on one of his old standbys. On second thought, however, he remembered going over "Turn Back the Universe and Give Me Yesterday" at the uptown professional rooms of M. Witmark & Sons, just once. He rushed down after rehearsal and said: "If you can give me an orchestration by this afternoon I will put the song on tonight." He came back after his matinee performance—and the orchestrations were ready for him. At 10 o'clock that night "Julie" Witmark answered a phone call at his apartment, and this is what the popular Indian singer almost shouted to him over the wire: "I just this moment finished my act, and I couldn't get to the phone at the stage door quick enough to tell you what a terrific success the Universe song was for me. It was simply wonderful." It certainly does look good, this splendid successor to the "Good Luck" song, and is ample evidence, if such be needed, that M. Witmark & Sons not only have the goods, but know how to deliver them.

VAN AND SCHENCK BRING "GOOD LUCK" TO BOTH PALACE AND COLONIAL.

Van and Schenck did a double last week, appearing as headliners both at the Palace and Colonial Theatres. Nothing in their act was more acceptable apparently than their splendid rendering of the season's big ballad rip-roarer, "Good Bye, Good Luck, God Bless You," which captured all audiences at both theatres. M. Witmark & Sons announce that the hot weather hasn't affected this song a bit, except to increase its already wonderful sales.

NEW YORK CITY.

CONTINUED ATTRACTIONS.

ASTOR—Lew Fields, in "Step This Way," ninth week; third at this house.
BELASCO—"The Boomerang," fifty-first week.
CASINO—"Very Good, Eddie," thirty-first week; ninth at this house.
HARRIS—"Fair and Warmer," thirty-eighth week; first at this house.
NEW AMSTERDAM—Ziegfeld's "Follies," seventh week.
WINTER GARDEN—"Passing Show of 1916," sixth week.

SUPPLEMENTAL ROUTE LIST.

Deloy's Dainty Dandies (Eddie Deloy, mgr.—Ft. Smith, Ark., 23-29.
Maher Phil. Stock—Bentleyville, Pa., 24-29.
Ringling Bros. Circus (Add.)—Minneapolis 31-Aug. 1, St. Paul 2, Mankato 3, Rochester 4, Winona 5.
La Tena's Circus (Add.)—Louisville Que., Can., 31, Berthier Aug. 1, Terrebonne 2, Therese 3, Farnham 4, Waterloo 5.
Pelham's, The, Co.—Burton, O., 24-29.

CHICAGO VAUDEVILLE.

JULY 24.

MAJESTIC.

Henry and Adelaide opened with novelty dancing that got best hand when Henry changed costumes while dancing. Adelaide sang "Baby Shoes" and "Loading Up the Mandy Lee" in good voice.

Jack Horton and Mlle. La Triska have a fine animated doll act.

Grace Dunbar Nile brings "Petticoats" back to Chicago, getting same big reception that act got at Palace.

Carl McCullough sang "Back to Oregon," "Dangerous Girl," using impersonation stunt showing how prominent folks would sing the popular song. It went big.

Reine Davies came on in a jnrkisha, singing special songs, a Chinese boy assisting her in spots. Kaufman Brothers, billed for spot "G," failed to appear.

Tom Edwards, assisted by Alice Melville, presented conventional ventriloquial act, using "Good Bye, Good Luck" and "Mother Machree."

Grace La Rue sang "Underneath the Stars," "They Wouldn't Believe Me" and special songs, getting many encores.

Leo Zarrell and company closed with startling acrobatic feats. *Casper.*

McVICKER'S.

At McVicker's for the week are "The Phun Phlends," a miniature musical comedy; James Grady and company, offering Jimmie Barry's comedy, "The Toll Bridge;" Leach-La Quinlan Trio, acrobats; Hickey and Burke, two girls, offer pianologue and songs; the Vespo Duo present a singing musical act; Joe Molo and company offer a bicycle novelty, and the Vanderkoors will do magic.

Aug. 7 will be anniversary week at McVicker's, that playhouse having presented vaudeville for four years.

LOEW'S ORPHEUM.

VICTOR J. MORRIS, MGR.

Boston, July 24.—This week's bill up to standard.

Arno and Stickney, two boys wearing Palm Beach suits out of compliment to the hot weather, opened after the Topical. One at piano the other with violin opened with operatic selection, then "The Rosary" by both, a selection by the pianist, with left hand only, and closing both doing a popular medley. A good act, but seemingly on a little too early.

Farrell and Farrell, in "The Troubles of an Actress," this time. Jack is here with his act revamped for his new partner—his wife—with Jack doing the comedy formerly played by Joe Roland. The act held attention all the way, and Jack's handling of the comedy in a quiet manner seems to get more than the boisterous way in which his predecessor played it. Taken all in all, the change was a happy one. They closed strong with a double version of "Road to Home, Sweet Home."

Keystone Comedy, "The Walters' Ball," with Fatty Arbuckle and fine support, gained the usual laughs in No. 4 spot.

Kammerer and Howland, a man and woman, singing, dancing and piano, on number five. The act is a little above the ordinary, both having fine voices, which they displayed to good advantage in a well selected repertoire. The man's impersonation of a "movie favorite," "NOT Chaplin," he said, was very well done, and the audience had no trouble in identifying his portrayal of Ford Sterling. He might gain by cutting the rest of his comedy.

Frank Rae and company, in the comedy playlet, "Bottle 6-40-9," kept them laughing. It has to do with a mysterious liquid in the numbered bottle. Whoever drinks of the liquid is bound to tell the truth. Husband, wife and mother-in-law all taste the contents, which, of course, causes some funny complications.

The real laughing hit goes to the colored race this week. Irving Jones, with a new partner—his best in many years—had some real good talk, and, of course, Jones had to render "St. Patrick's Day Is No Day for Coons."

The Balzer Sisters, three pretty girls, in iron jaw act, very prettily costumed, worked with lots of vim and held them in for the finish.

Dorothy Gish in the Fine Arts film "The Little School Ma'am." *Acc.*

ALBOLENE

"I have used your Albolene and have found it excellent for removing the make-up."

Put up in 1 and 2 oz. tubes to fit the make-up box, also in 1/2 and 1 lb. cans, by all first-class druggists and dealers in make-up.

Samples Free on Request

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PITTSBURGH.

Local theatricals have been dull the past six weeks due to intensely hot weather, of which there is no deviation in sight at this writing.

DAVIS.—High class vaudeville has had a very successful season, and will come to a close July 29.

HARRIS.—Will continue throughout the Summer.

SHERIDAN SQUARE.—Will also operate throughout the rest of the Summer.

LYCEUM.—Closed the most successful season in years, last week, when after fourteen weeks of stock, the Marguerite Bryant Players gave their farewell performance. This company expects to be in the International circuit the coming season, and is now in rehearsal.

GAYETY.—Will start Aug. 5.

VICTORIA.—According to advices from Manager Oberwarth, will reopen with stock about Aug. 19. An excellent company has been secured, but as yet the names of principals have not been announced.

ACADEMY.—This house has been recently scraped by a force of men, and its beautiful outside architecture is indeed a thing of beauty. New decorations and thorough cleanings has been placed in this house, and all is in readiness for the coming season, which will open Aug. 5.

Portland, Me.—Jefferson (M. J. Garrity, mgr.) is dark for the present.

KEITH'S (Harry E. Smith, mgr.)—The Keith Stock Co., supporting Dudley Ayres and Alma Tell, presents "The Show Shop" July 24-29.

NEW PORTLAND (James W. Greely, mgr.)—Bill 24-26: The Martha Washington Quartette, Reed and Alma, Marion Kay, Honey Johnson and the Daffydill Trio. Bill 27-29: O'Brien and McCue, Lieut. Eldridge, Cooper and Hartman, Johnny Singer and his Dolls, and others, with pictures.

GREELY'S (C. W. MacKinnon, mgr.)—Ben Loring's Musical Revue, in "A Night in New York," 24-29.

CAPE THEATRE, Cape Cottage Park (Royster & Stevenson, mgrs.)—The Portland Opera Co., Inc., offers "Fra Diavolo," 24-29, with Charles Meakins, Clara Palmer, Harry Luckstone, Georgia Harvey, John Roberts, Walter Douglass, Alonzo Price, Janet McInwaine, Irving Brooks and large chorus.

RIVINGTON PARK THEATRE (D. B. Smith, mgr.)—The J. W. Gorman Musical Comedy Co. presents the musical melange, "The Bright Lights of Broadway," 24-29.

Akron, O.—Colonial (Louis Wise, mgr.)—Fletcher & Shea Stock Co., in "The Old Homestead," week of July 24.

BARNUM & BAILEY SHOWS 24.

GENTRY SHOWS Aug. 2.

Grand Rapids, Mich.—Ramona (L. J. De La-marter, mgr.) week July 24: Chung Hwa Four, Cressy and Dayne, De Bourg Sisters, Duffy and Lorenz, Kelley and Wilder, and Ramonagraph.

AL. G. BARNES' CIRCUS 24.

**NOW IS
BOOKING TIME
CARRY AN AD
IN
THE CLIPPER
MANAGERS and AGENTS
WILL SEE IT**

LIVE
NEWS

BURLESQUE

BY MILL.

ROUTES
REVIEWS

FROM OUT OF THE WEST.

The Star and Garters and the September Morning Glories are rehearsing in Chicago, and by the looks of things I. M. Weingarden is going to have two great shows. The Star and Garters will have seven complete sets of scenery, and every inch of it will be brand new, and the finest ten changes of costumes that were ever seen on any burlesque stage. Frank Freeman says: "It will positively be one of the finest organizations of its kind the coming season. They will even have to go some to compete with his A. B. C. show, as that will be a hummer."

TWENTIETH CENTURY MAIDS.

Dick Patton will show this troupe around the country next season. Among those who will follow him around will be: Jim Barton, Jim Howell, Mike Orben, John Barry, Jules La Barbe, Drena Mack, Nellie O'Connor, Arline Donaire. Harry Abbott will tour in advance, and Archie McCann will fiddle.

THE GOLDEN CROOKS.

James C. Fulton will again pilot this company next season. The cast includes Billy Arlington, Frank Dobson, Eleanor Cochran, Dolly Weedon, Hite and Redlow, and the Pall Mall Trio. M. Golden will be musical director; L. Bowman, electrician; J. Brandt, properties, and S. Glickman, carpenter.

GROWN UP BABIES.

The Grown Up Babies, on the American Wheel, will include Harry Koler, Pete Kelley, Mike Markwood, Jack Strouse, Emil Casper, Liddle Berg, Manning Sisters and Renie. Billy Vall will be manager, Fred Strauss, in advance; George Mack will be musical director. The regular season opens Aug. 21, at Shamokin, Pa.

THE SPORTING WIDOWS.

The roster includes: Geo. Hayes, Abe Leavitt, Harry Cooper, Ruth Lockwood, Wm. Greaves and the Maretti Sisters. L. E. Sawyer will be manager John Wasser, musical director; George Carron, carpenter; E. Fleming, properties, and S. Hartman, electrician.

FROLICS OF 1917.

The Barton & Lalor Show will program Al. Marlin, Dave Hoffman, Lottie Lee, Viola Lubin, Fred La Reine, Lillian Lippman, Victor Lord and Alburus Perry. W. D. Norton will go ahead; Roy Wilson will be manager; Charles Emmett, musical director; E. Burke, carpenter.

INDIANAPOLIS STOCK SEASON OVER.

INDIANAPOLIS, Ind., July 24.—The stock company at the Majestic closed a successful season 22. The regular season will open with the A. B. C. bookings, Aug. 7.

The Columbia will open their regular season, showing the Independent attractions, Aug. 5.

SOME GIRL, SOME WARDROBE.

Maudie Heath will be soubrette with Arthur Pearson's Step Lively Girls, in place of Billie Wilson. Maudie is getting some elaborate wardrobe made.

BOB GORDON will manage the Hello, Paris, Co. this season.

PARISIAN FLIRTS COMPLETE.

The complete roster of Charles Robinson's Parisian Flirts includes:

Principals: Charles Robinson, May Bernhardt, Mabel Lee, Freda Lehr, Harmonious Four, Harry S. Le Van, Al. Turpee, Wm. Mack. Charles Robinson, owner and manager; Irving N. Becker, advance; Chas. Schwartz, musical director; electrician, Fred Le Varge; carpenter, Joe Mullen; master of property, Polly Aronson; wardrobe lady, Ruth Lamb. Twenty chorus girls, new scenery, costumes and electrical effects are the features.

SOME VACATION.

Pam Lawrence has been vacationing at Sea Gate and Atlantic City. She is now one of a party on a cruise on Long Island Sound on a sixty-four foot auxiliary yawl, which will take them as far as Block Island. "They are looking for sharks." She will start rehearsing with the Bedini Show July 31.

IRISH vs. DUTCH.

Ward Caulfield, Irish comedian, will work opposite comedy to Johnnie Weber with the Rose Sydel Co. next season. Wm. S. Campbell's correct address is 182 State Street, Brooklyn, N. Y., where the call should be acknowledged.

WAINSTOCK & DEVINE'S MILITARY MAIDS CO. will feature Will H. Ward and Martha Pryor, with an all star cast. Sam Robinson, manager.

FRED MUNTHE, brother of Mae De Lisle, died at Brooklyn recently.

MANAGER EDW. GALLIGAN, of the Grand, Terre Haute, Ind., is in Chicago arranging the burlesque booking for coming season.

FRANK ABBOTT, the new manager of the People's, Philadelphia, which opens as a Columbia wheel house, is getting the theatre in readiness for the opening late in August.

HELEN (PATSY) DELANEY goes with the Watson-Wrothe Show next season.

CHAS. W. DANIELS has incorporated the Chas. W. Daniels Amusement Co. The concern has leased the Grand Opera House, Brooklyn.

HELEN JESSIE MOORE is enjoying an engagement at the London, Eng., Hippodrome, lecturing on "The Orange Packers."

GRACE LOUISE ANDERSON has signed with the Bowery Burlesquers.

ARTHUR MAYER goes with the Liberty Girls.

CHORUS GIRLS!!!

The cry still is girls, girls, girls. Every call that is issued bears the legend: "Can use a few more ponies, mediums or show girls." Managers are satisfied with their arrangements for next season, excepting where the chorus girls are concerned, and special inducements are made for the girls to sign up for a tour. "Fares paid to opening points." "All wardrobe furnished." No extras.

These are some of the attractive conditions offered to catch the girls.

The big demand on the ranks in other lines make good chorus girls scarce, especially those willing to go on the road.

FRANK YOUNG, TREASURER.

When the Gayety, Washington, D. C., opens the season Aug. 7, 1916, a new face will be seen in the office. Frank Young, who has been long assistant treasurer, has been promoted to treasurer, succeeding Frank Ford. Mr. Young is a Washington boy, and his promotion is a great pleasure to his many friends and patrons of the Gayety, who offer him their hearty congratulations on his deserved promotion.

THE COLUMBIA, New York, is receiving a thorough renovation, back and front, preparatory to the reopening on Aug. 7 by the Merry Rounders, to be followed by the Social Maids, 14.

A BIG CLAMBAKE was enjoyed by the Fairhaven colony at Sandy Hook last week. Quite a coterie of burlesque folks are enjoying the last stages of the waning vacation period at the Shrewsbury resort.

BILLY CARR goes with the Monte Carlo Girls.

Billie Wilson

Signed for ARTHUR PEARSON'S
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ALL PEOPLE ENGAGED FOR
SIMONDS & LAKE'S
AUTO GIRLS CO.

Report for rehearsal Monday morning, 10 o'clock, July 31, at Columbia Hall, 456 W. 40th St., near 10th Ave. Acknowledge this call to TEDDY SIMONDS, Manager, 801 Columbia Theatre Bldg., 47th St. and 7th Ave., New York.

CALL CALL
Jean Bedini "Puss Puss" Co.

CHORUS LADIES report for rehearsal Thursday, July 27, at 10 A. M. sharp, at REISENWEBER'S, 58th St. and 8th Ave., New York. Acknowledge call to AL. LUBIN, Room 412, Gaiety Theatre Bldg., N. Y.
WANTED—FEW MEDIUMS. Show opens and closes in New York.

—MANAGERS, NOTE—

BILLY E. WAITE, AUTHOR AND TRAMP COMEDIAN
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**IF YOU'VE
GOT THE
"ARMY
BLUES"
SING
"SHADES
OF NIGHT"
OR
"MY OWN
IONA"
YOU'LL
"LOVE IT—
THAT'S
ONE THING
I KNOW"**

CALLS.

JUST A REMINDER.

THE PARISIAN FLIRTS—July 26.
BIG REVIEW—July 31.
MILITARY MAIDS—July 27.
MISCHIEF MAKERS—July 28.
PUSS-PUSS—July 27.
HELLO PARIS—July 25.
SOME SHOW—July 24.
FOLLIES OF THE DAY—July 31.
AMERICANS—July 31.
PAT WHITE'S GAILEY GIRLS—July 31.
ROSE SYDELL'S LONDON BELLES—July 31.

BOSTONIANS IN WASHINGTON.

WASHINGTON, July 24.—The decorations and improvements being so near to final completion, Manager Jarboe has gone to Flint, Mich., where he will spend a week's end. The announcement has been made, the usual opening honors of the season at the Gaiety, Aug. 7, will be done by the Bostonian Burlesquers, with Frank Finney.

ADVANCE AGENTS GET READY.

Louis Epstein, manager of the Majestic, Scranton, Pa., has given instructions to all advance agents of shows to be prepared to work when they play his theatre. He will bill all shows for ten and fifteen miles around Scranton. The agents are getting in shape by taking walking exercises.

ALBANY IN LINE.

The Empire, Albany, N. Y., opens the regular Fall season Aug. 14, with Maids of America.

THE TANGO QUEENS will open in Beaver Falls, Pa., Aug. 2.

REGISTER YOUR ACT.

PROTECT WHAT YOU ORIGINATE.

THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to **THE REGISTRY BUREAU,**

NEW YORK CLIPPER, 47 West 28th St., New York.

..... Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled

for Registration.

NAME.....

Address.....

When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER Registry Bureau. Get the idea?

ADDITIONAL CERTIFICATES ISSUED:

868—Countess Rose Ernest.....Musical Act	875—Frederick Melville.....Novelty Act
869—T. Hoshi.....Original Act	876—Fern Melrose.....Sketch and Scenarios
870—L. Roemele Thompson.....Sketch	877—Ed. Van Vechten.....Sketch
871—W. A. Grigg.....Song	878—Rags Fuller.....Act
872—Archer and Carr.....Act	879—Maurice M. Hoff.....Song Lyrics
873—Thomas Twobig.....Song Lyrics	880—J. Don Hunting.....Sketch
874—Chas. S. Amis.....Song	

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DROPS, FLATS, LAMPS, SPOTS. BARGAIN
J. G. HAMMOND, Watford, Conn.

OPENING OF A. B. C. SHOWS.

Aug. 21, 1916.

DARLINGS OF PARIS, GAYETY, BROOKLYN.
TEMPERS, MAJESTIC, SCRANTON, PA.
U. S. BEAUTIES, OLYMPICS, NEW YORK.
GIRLS FROM THE FOLLIES, TROCADERO,
PHILADELPHIA.

SEPTEMBER MORNING GLORIES, GAYETY,
BALTIMORE.

AMERICANS, PENN CIRCUIT.
GIRLS FROM JOYLAND, PARK, ERIE, PA.
TANGO QUEENS, EMPIRE, CLEVELAND.
RECORD BREAKERS, ZANESVILLE, O.
SOCIAL FOLLIES, LYCEUM, COLUMBUS.
THOROUGHBREDS, BUCKINGHAM, LOUIS-
VILLE.

MISCHIEF MAKERS, MAJESTIC, FORT
WAYNE.

MONTE CARLO GIRLS, CHICAGO.
BROADWAY BELLES, TERRE HAUTE, IND.
FRENCH FOLLIES, STANDARD, ST. LOUIS.
CABARET GIRLS, CENTURY, KANSAS CITY.
FOLLIES OF PLEASURE, MINN. CIRCUIT.
BEAUTY, YOUTH AND FOLLY, STAR, ST.
PAUL.

HELLO GIRLS, GAIETY, MINNEAPOLIS.
CHARMING WIDOWS, GAIETY, MILWAUKEE.
PACE MAKERS, ENGLEWOOD, CHICAGO.
AUTO GIRLS, ENGLEWOOD, CHICAGO, 28.
REVIEW OF 1917, DETROIT.

HIGH LIFE GIRLS, SAVOY, HAMILTON, CAN.
CHERRY BLOSSOMS, STAR, TORONTO.
PARSIAN FLAIRS, BINGHAMTON, N. Y.
TOURISTS, ONEIDA, N. Y.
TIP TOP GIRLS, GREENFIELD, MASS.
LADY BUCCANEERS, HOWARD, BOSTON.
HELLO PARLS, FALL RIVER, MASS.
MILITARY MAIDS, STAR, BROOKLYN.
PAT WHITE'S SHOW, TRENTON, N. J.
GROWN UP BABIES, SHAMOKIN, PA.
LID LIFTERS, PHILADELPHIA.

THEATRICAL TRAVELERS INCORPORATE.

Articles of corporation have been filed with the Secretary of State at Albany, N. Y., for the Theatrical Travelers' Association, the combination of burlesque business representatives. Among the incorporators are: Sam K. Lewis, James Frank and Oliver C. Patton.

A meeting was called at the New Victoria Hotel, New York, the temporary headquarters, Monday evening July 24. Members are coming in fast, and permanent club rooms are to be established.

THE EARLY BIRDS.

The Early Birds Burlesquers will open their season on the one night stands Aug. 7, under the management of Ed. Stern. The roster includes Jim Daily, Sam Green, Harry Barrish, Walter Mann, Nellie Capon, Dolly Falardeau and Fanny Albright.

MILITARY MAIDS.

The following people have been engaged for season of 1916 and 1917. Sam Robinson, manager; Wallace Terrall, musical director. Principals: Will H. Ward, Margaret Pryer, Ed. Rogers, La Belle Helene, Chas. Relyea, Myrtle Franks, George Hilbert, Chas. Stanly, and others.

PEOPLE FOR NEW SHOW.

The following principals are signed with Jacobs & Jermon's Burlesque Revue: Harry K. Morton, Danny Murphy, Jack Dunham, Harry O'Neil, Zella Russell, Julia Delecta, Flossie Everett and twenty-four girls. Ben Harris will manage the show over the Columbia wheel.

THIRD YEAR WITH SHOW.

Flossie McCloud, "Lean but Nifty," will again be one of the features with R. Zeisler's Lady Buccaneers. She will wear some elaborate wardrobe.

VIVIAN PERRY and TILLIE DELANEY will be with Follies of Pleasure this season.

HARRY KOLER'S mustache is well trained when he goes to rehearsal. He will take it off and let it grow again.

BILLIE BERNARD, just returned from Washington, will be one of the show girls with Lady Buccaneers.

JACK BESSEY is making the final arrangements for the opening of his stock season.

MANAGERS NOTICE.

S. ISAACMAN and J. DICKSTEIN Present

The Early Birds Burlesque

Open Aug. 7, 1916. Booking 1 Night Stand. Managers, send in your Open Time.

EDW. STEIN, Mgr., Gayety Booking Agency, Gayety Theatre Bldg., 247 N. 8th St., Philadelphia, Pa.
PRINCIPAL MEN: Jim Daily, Sam Green, Harry Barrish, Walter Mann. CHORUS: 16 Girls.
PRINCIPAL WOMEN: Nellie Capron, Dolly Falardeau, Fanny Albright.

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DEATHS

MEMORIAL ANNOUNCEMENTS inserted in this column, within black border, at \$3.50 an inch. Must reach us not later than Tuesday morning, ten A. M.

Billy Van.

Edw. Le Roy Rice sends us the following:

Billy Van, prominent blackface comedian and minstrel, died in this city, July 11.

Following a custom of late years, the so called chroniclers of things theatrical outdid themselves in recounting Mr. Van's early career. One trade journal gravely stated that he was a one time member of Barlow, Wilson, Primrose & West's Minstrels. Whereas that organization ceased as an institution thirty-four years ago.

It was my pleasure to know Billy Van intimately, and during the Summer of 1910, in the club-room of the old White Rats, he gave me his history, and was careful at the time that I should get it correct. I reproduce it for the benefit of THE CLIPPER'S readers:

In private life Billy Van was Wm. Van Name. He was born in Cincinnati, Nov. 25, 1862.

His first stage appearance was with an amateur minstrel company in Louisville in 1878, at Liederkrantz Hall (afterwards Hopkins'). His first professional engagement was at Jeff Staley's, in Jeffersonville, Ind. Subsequently he doubled with Billy Bitt, a midget, doing a black face break neck song and dance. He remained two years with Bitt, and then joined George Talbott. Later, with Al Devaney, Haley and Flynn, headed a four act. Following this, with May Thompson, he did a musical act for a lengthy period.

After this he joined Bob Turner, but soon separated from him to make his minstrel entree with Haverly. A two year engagement with Al G. Field was next. He played vaudeville for a season and again returned under the Field banner.

This was followed by two years with the Goodman Bros. Minstrels as principal comedian. Then came two years with Primrose & West's Minstrels.

The next few seasons were spent with Hopkins' Trans-Atlantiques, Fulgore's Co., and Sandow's Vaudeville Co., in which he acted as manager. Mr. Van was for three years principal comedian of Wm. H. West's (Ricaby's) Minstrels, and Haverly's (Nankville's) Minstrels, for two seasons.

Billy Van's Minstrels toured about twenty years ago. His last minstrel engagement was with Nell O'Brien's Co., in 1912.

Billy Van had a quaint personality. He billed himself as "the assassin of sorrow." The appellation was no misnomer. To resist Van's insane laugh, that usually followed his jests, one would have to be indeed a chronic misanthrope. He had a faculty of taking an old joke and putting new life in it in such a manner that you laughed in spite of yourself.

Billy Van leaves a gap in minstrelsy's fast dwindling ranks that will not be easily filled.

The services were largely attended at the rooms of the White Rats, where the beautiful ritual of that order, and that of the Elks, were read over the earthly remains of "the minstrel man."

Paul Conchas, well known for his work in vaudeville as a strong man, died July 19, at the Post Graduate Hospital, New York, from cancer of the liver. Mr. Conchas was born in Germany about forty years ago. As a young man he was an athlete, and in 1899 he conceived the idea of turning his strength to good account on the stage. His first appearances were made in Germany, where he met with instant favor. News of his success spread over Continental Europe, and he played in all the leading European cities. London soon learned of him, and in the English capital he became a big favorite. In 1904 he was brought to the United States by Richard Pitrot, for Percy G. Williams, and here he duplicated his success in other countries. In fact, so great was his American success that from the date of his first appearance in the United States he spent most of his time here. The body was cremated July 20, at Fresh Pond Crematory. Julius Newmann, who assisted Conchas in his act, was with his employer to the last.

Nancy De Nure, one time stage favorite of San Francisco, died July 16, at the San Francisco Hospital, San Francisco, at the age of eighty-eight. She was registered at the hospital as Mrs. Nancy A. Shaw, as a charity patient. Wealthy relatives upon hearing of her death saved her from a pauper's grave, and provided proper obsequies. Nancy De Nure left the stage thirty years ago.

Robert Graham, veteran actor, died Monday afternoon, July 17, at the home of his sister, Mrs. L. Jacob, 203 West One Hundred and Thirty-eighth Street, New York City. Mr. Graham had been ill with cancer for the last several months, being stricken early in April, in Chicago, where he had been playing with "Chin Chin." Among other productions he was seen in "My Sweetheart," "The Little Tycoon," "The Merry Widow," "Florodora" and "The Silver Slipper." He is survived by his sister, a son and daughter, Robert and Mattie, and brother Charles, all of whom are members of the profession. Funeral was held 19, at the residence of his sister. Interment was held in Calvary Cemetery.

Joseph H. Hart, widely known scenic artist, died July 21, at a private sanitarium, at 2366 Seventh Ave., New York. Mr. Hart was born in Philadelphia fifty-seven years ago, and first learned painting in Chicago when a boy. He came to New York twenty years ago and had since been associated with the leading studios here. Mr. Hart was considered one of the best exterior artists in theatrical work in the country. He was an active member of the Scenic Association, the Actors' Fund, and the Free Masons. He leaves a widow and one daughter. Burial will be in the Rural Cemetery, Poughkeepsie.

Charles T. Sivals, for sixty years a leading figure in the circus world, died July 14, in New Orleans. Mr. Sivals made a name for himself in the old days of the one ring show, when John Ringling and Barnum were yet in their infancy. He was the financial scout of the big circuses, and upon his judgment the itinerary of the organization was planned. He was by no means an advance or press agent, and did no advertising whatever. His task was to ascertain the sentiment of the people towards the circus. The remains were shipped to Houston, Tex., his home, for burial.

Harold Rehill, a light opera singer, died July 18, in the Allegheny General Hospital, Pittsburgh, Pa. He was born in Pittsburgh thirty-five years ago, and began the study of music as a young boy. He studied under C. H. Parker and W. J. Griffith, in Pittsburgh, and Signor Carli, in Milan. Young Rehill began his stage career at the age of sixteen as a member of Alice Nielsen's company. Since that time he had gained fame in light musical productions.

Bert White (Herbert Cavitt), of the team of White and Sanford, died at St. Luke's Hospital, San Francisco, from ulcer of the stomach, followed by hemorrhages. He was thirty-eight years of age. He is survived by his widow, Florida Sanford-Cavitt, and his mother, Maria Cavitt. The remains were sent to Venice, Cal., the home of Mr. and Mrs. Cavitt, and interred in Rosedale Cemetery, Los Angeles.

Elliott Vernon, trick roper and broncho buster, with J. N. Miller's Wild West Show, lost his life in the South Concho River, at Christoval, Tex., Monday afternoon, July 17. Apoplexy or heart failure is thought to have caused death. The body was brought to San Angelo by the Charles A. Robinson Undertaking Co., and prepared for burial. Deceased was also known as Buffalo Younger.

John Arthur, scenario writer, who at one time had his own company in the West, died July 21, at the New York Hospital, New York, from intestinal trouble. He was only forty-four years old, but had become so feeble that his associates had supposed him much older. Mr. Arthur wrote the first working scenario of "Romeo and Juliet" for Metro-Quarry production. He leaves a widow.

Willard T. (Billy) Barton, who gained nation wide popularity a generation ago as a song writer, died early July 15, at St. Luke's Hospital, San Francisco, at the age of sixty-seven years. Death was caused by a stroke of paralysis. He is survived by two sons. Among the songs he wrote are: "The Wild Man of Borneo," "Without Him, What's the Band?" "The Lay of the Lingering Lung" and "Razzle Dazzle."

Frederick Ernest H. Schlott, musician, known throughout the country for his skill in playing the French horn, dropped dead July 12, in San Francisco, aged eighty-three years. He was connected with the Tivoli Opera House for many years. Funeral took place 15, and interment was held at Mount Olivet Cemetery.

James Whitecomb Riley, "the Hoosier Poet," died July 22, at his home in Indianapolis, Ind., from a complication of maladies resulting from a stroke of paralysis which came upon him five years ago. Several of his poems are to be dramatized this season.

Blue Cloud (Mrs. Mae Linnie Taylor), an actress, grand daughter of an Indian chief, committed suicide by inhaling gas, July 17, in her rooms at 247 West Thirty-eighth Street, New York.

STOCK

THEATRE REMODELED.

ST. JOHN, Can., July 22.—The Academy of Music, Halifax, N. S., is being entirely remodeled inside. The old balcony and gallery have been torn out and a new enlarged balcony is to be put in, instead of the old balcony and separate gallery. The old seats have been removed, new ones will be put in, and the modern plan of seating will be followed. The cost is estimated to be about \$25,000.

As has been the policy of the Academy during the past few years, a stock company will again occupy the house the coming season.

BLEECKER PLAYERS CLOSING.

ALBANY, N. Y., July 24.—The Bleecker Players close their Summer season this week, at Harmanus Bleecker Hall, presenting "Peaceful Valley."

Sue MacManamy, the leading lady, left the cast last Saturday night, and began rehearsals with a new Broadway production in which she is to have an important role.

ROSLEIGH SUCCEEDS AYRES.

PORTLAND, Me., July 24.—Dudley Ayres closes his engagement as leading man with the Keith Stock Co., at Keith's, at the conclusion of this week, and Jack Rosleigh replaces him July 31.

IN EIGHTH WEEK.

Gene Lewis, Olga Worth and their own company are in their eighth week to capacity business at Cycle Park, Dallas, Tex. Last week was devoted to the two productions that Gene Lewis and Olga Worth have played on the road, "Three Weeks" the first half, and "The Trail of the Lonesome Pine" will be the attraction three days commencing July 28.

ENOCH BROS.' NOTE.

The Enoch Bros. write us as follows:
"Dear Friends: Our CLIPPER ad. has already brought us over forty replies. It is the real paper. We have replaced Silvers and Eagen and Wm. Mollette with Browne and Browne and Dick Ward. The company is meeting with success, and we have already booked a number of fair dates for August and September. Very truly yours, Enoch Bros."

ROSTER OLIVER PLAYERS.

Following are the people engaged for next season in support of Otis Oliver, opening the regular season Sept. 3: Jack Boyle, J. Hammond, James M. Johnson, R. W. King, Harry Wallace, Jack Robertson, H. Henry, Lillian Desmond, Bonnie Beck, Lelia Hill, Grace Durke, and Maud Henry.

LUCKETT-ROBBINS.

It has just been announced that Edith Prescott Lockett and Kenneth S. Robbins were married secretly June 27, in Bennington, Vt. Mrs. Robbins has played with stock companies in Pittsfield and Springfield, Mass., and it is understood she will continue her stage career for at least another year.

HOWARD RUMSEY MARRIED.

Now comes the delayed announcement that Howard Rumsey has become a benedict. July 2 was the date, and Mina Gumble, well known as a stock actress, was the bride.

Howard is associated in business with his brother, John W.

FLORENCE WEBBER and BERNARD DALY are being featured with the Poll Players, Hartford, Conn., this week, in "Alma, Where Do You Live?" Another musical offering next week, "Adele."

HARRY E. SMITH'S resignation as manager of Keith's, Portland, Me., becomes effective Aug. 5.

"THE CONSPIRACY" will be produced week ending July 29 at the Burns Theatre, Colorado Springs, Colo. "The Yellow Ticket" underlined.

ETHEL WRIGHT has joined a stock company at Des Moines, Ia., for the month of August.

"SADIE LOVE" has been selected by Geo. Ebey for week ending Aug. 12, at the Orpheum, Oakland, Cal.

STOCKLETS.

FLORENCE WEBBER has returned to the Poll Theatre, Hartford, Conn., for a season of musical stock.

LORENA TOLSON is leading woman with Ed. Williams Stock Co., Orpheum Theatre, Quincy, Ill. This week she is playing Betty, in "The Fortune Hunter."

"THE YANKEE PRINCE" was selected by Messrs. Donville & Schoenck to open their musical comedy season at the Lyric, Bridgeport, July 24. Practically the entire cast which appeared at the Brighton Beach Music Hall, New York, a short time ago, have been engaged by this organization.

"THE RULE OF THREE" will be offered week ending Aug. 5 at the Grand, Columbus, O., where Fred Kimball is having a most successful stock season.

"SHERLOCK HOLMES" will be produced at Poll's Theatre, Scranton, Pa., week ending Aug. 12, under the management of F. J. Carroll.

"BROADWAY JONES" is the selection of Manager J. J. Galvin for week ending Aug. 5, at Poll's, Wilkes-Barre, Pa. "Madame Sherry," "The Road to Happiness," "Tess of the Storm Country" and "The Trail of the Lonesome Pine" underlined.

NOTICE.

THE PUBLISHERS OF THE CLIPPER EARNESTLY SOLICIT THE CO-OPERATION AND ASSISTANCE OF ALL MANAGERS OF STOCK THEATRES IN INCREASING THE VALUE OF THIS DEPARTMENT. WE BELIEVE IT WILL BE MUTUALLY ADVANTAGEOUS IF EACH MANAGER WILL SEND US EACH WEEK ANY CHANGES THAT MAY OCCUR IN THE POLICY OR PERSONNEL, ANY ACCIDENT, UNUSUAL OCCURRENCE OR IMPORTANT HAPPENING CONNECTED WITH HIS COMPANY. WE DESIRE TO GIVE GREATER PUBLICITY AND PROMINENCE TO THIS BRANCH OF AMUSEMENTS THAN HAS BEEN DONE HERETOFORE BY ANY PUBLICATION. WILL YOU HELP?

CHESTER BISHOP, of the Bishop Stock Co., is visiting his parents at Terre Haute, Ind.

"EXCUSE ME" is the selection of O. D. Woodward for week ending July 29 at the Denham Theatre, Denver, Colo. "The Trail of the Lonesome Pine," "A Fool There Was," "In the Palace of the King," "The Little Millionaire" and "The Things That Count" underlined.

"THE GREAT DIVIDE," with Edmund Elton playing the role originated by Henry Miller, will be the production week ending July 29 at Poll's, Hartford, Conn., under the management of George Elmore.

"THE BLINDNESS OF VIRTUE" will be the offering week ending July 29 at the Colonial, Pittsfield, Mass., under the management of Goldstein Bros. "The Brute" underlined.

"MARRYING MONEY" will be produced week ending Aug. 12 by the Keith Stock Co. at Keith's, Portland, Me., under the management of Harry Smith.

"INNOCENT," with Adele Blood as the stock star, is the selection of Messrs. Belasco & Mayer for week ending July 29 at the Alcazar, San Francisco, Cal. This makes the second week for the play, consecutive.

"THE BLINDNESS OF VIRTUE" will be the offering at Poll's Palace, Springfield, Mass., week ending Aug. 5, under the management of Gordon Wrighter.

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UNIVERSAL NEWSPAPER AND MAGAZINE SERVICE

"LITTLE JOHNNY JONES" will be produced by the Musical Stock Co., at Rorick's Glen, Elmira, N. Y., week ending July 29.

"THE YANKEE PRINCE" is the selection of Ira Hards for week ending Aug. 12, at the Tabor Grand, Denver, Colo., where he has established a successful musical comedy stock company.

"THE TALK OF NEW YORK" is the selection of R. E. Platt for week ending Aug. 5, at the Idora Park Theatre, Youngstown, O.

"THE GREAT DIVIDE," with Henry Miller playing his original part of Stephen Ghent, will be produced for two weeks, starting July 24, by Mr. Miller, at the Columbia Theatre, San Francisco, Cal. "The Havoc" will be the next production Mr. Miller will make.

"THE TRAIL OF THE LONESOME PINE" will be produced for the first three days, week ending July 29, at the Cycle Park, Dallas, Tex., under the management of Gene Lewis.

JANE MORGAN will be leading woman of the Poll company, New Haven, Conn. This will be the only Poll house which will continue throughout the Winter. The others will enter the International Circuit.

"THE YELLOW TICKET" was produced for the first time in stock in Cleveland, O., by F. Ray Comstock's excellent company at the Colonial week ending July 22. May Buckley and Thurston Hall played the leads, and the stage was under the direction of Hugh Reticker.

MARGARET FAIRLEIGH is rehearsing with "The Happy Ending."

C. R. STRATTON has resigned as manager of the Opera House, Milford, Mass.

DIRECTORY OF STOCK PLAYERS.

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STAGE DIRECTOR

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WHITE RAT NIBBLES.

BY VICTOR V. VASS.

Tommy Ward and James Wilson have a cracker-jack double. This may not be news to you, but take it from one who knows a two-man act when he sees it.



Earl Hefner and Ike Weber.

Bro. Paul Quinn, of Quinn and Mitchell, is organizing "The Funny Mrs. Dooley," which will tour the International circuit.

The boy who watched the building going up will shortly hit the white light trail. He has been quite ill in the City of Seattle.

Colie Lorella though very quiet, I mean a gentleman at all times, was the means of placing Bros. Harry Willis, Mort Emerson, Harry Crandall, Charlie Turner and John Daly.

Through James Armstrong's endeavors Tom Haverly and company will play the Poll Circuit, and opened in Bridgeport.

As a driver of autos Tom Smith should receive first prize, he made the Colonial Theatre from clubhouse in eight minutes and two seconds. Harry Mountford, Ernie Carr and Jack Sheppard were passengers.

St Jenks and Victoria Allen opened at Fifth Avenue Theatre Monday last, for a correct impersonation of a rube character.

Back, after sixty-one solid weeks of success, of Frank Manning I am speaking. Yes, Frank, I would suggest a vacation.

Although members of The Lights Club these boys boost 227 W. Forty-sixth Street: Bob Hodge, Jimmy Duffy, Eddie Carr, Tom Smith, Ralph Austin, Charlie Middleton, Jimmy Conlin, Jack McGee and Frank O'Brien.

Meyer Harris wears the White Rats Actors' Union button in the lapel of his coat, and says he is proud of the emblem, and there's 40,000 others like you. Accept apology, Mr. Song Writer.

Tony Williams looked immense in his new Palm Beach make up. Really Broadway was delighted, as was Adolph Adams.

Joe Taylor and his dainty wife, Emma Herbert, after three solid seasons of burlesque life, are now in New York. Yes, but when Joe gets busy they will work.

Sammy Wright composed a poem for Willie Mack, who stars with Charles Robinson's Show. The recitation just fits the finale of a song Willie sings, entitled "My Gal Sal."

On the seventeenth of this month, at seven P. M., Paul Conchas, the renowned popular cannon ball manipulator, passed away. He has a son thirteen years old, who resides in Germany, Julius Neuman, his partner, had the remains cremated, which will be sent to Germany in due time. Mr. Conchas' wonderful feats.

Want to thank William Many for artistic design for cut. The idea of originality shows Willie to be a comer in the very near future. Joe Burton take note.

Bro. Frank Rae mourns the loss of his beloved mother, who passed away last week.

Through this medium I often told artists this club was the thing, but "they wouldn't believe me," now results make them Stop, Look and Listen. Just give the mansion a look over. Here you meet your associates and enjoy the Summer breezes. Ask Harry West, Lou Morgan, Willie Weston, Paul Quinn, Frank Fogarty, Theodore Babcock, Lou Reals, Billy Waldron, Billy Reeves, Joe Whitehead.

After a three week stay here, there and somewhere, Hazel Adler, right hand man for Aaron Jones, of the well known firm, Jones, Linick & Schaefer, not forgetting Frank Queen Doyle, left the Astor Hotel flat, and via, the Chicago Limited, shoo shooed West in a nice cool drawing room apartment. Hazel visited several cities and renewed the acquaintance of dear old time friends. She took West several tokens, and a nifty new bonnet.

Henry Sherwood is not at liberty to tell the good news, but watch.

Jim Thornton continues his fifty week contract for Mr. Loew in September.

The singing and dancing straight man, Joe Dolan by name, is a member of show called "Panama Pansies."

Fathering tabs for last few years Joe Waldron has advanced to a genuine manager of city productions. This will occur shortly, when he puts show atop of Kessler's Theatre. Much success, Joseph!

Jimmie Murray did the Postman act some twenty years ago. Tim Cronin will vouch for this. Costly but a pleasure, thus Joe Burton, burlesquer, speaks of his auto. Allow me to mention that Joe's mother's health has improved much.

We sure do miss Tommy Russell, Fridays, 1 P. M., in board of directors' room, where house

Telegrams on board for Cris O'Neill, Geo. Cole, "Baker" James Fagan, Donald Rodney, Venzia Noblette, Ed. Tleorney and Ralph Ash.

Tubby Garron, one of our popular young Rats, has much to be thankful for. While canoeing on White Lake, last Saturday, his canoe upset. Well, Tubby was going down for the count when Richard Clay, the Vitagraph star, saw Tubby's predicament, and, in street costume, swam and rescued Tubby, brought ashore. Methods of resuscitation were enlisted. Mr. Clay is now minus a gold watch, which he prized as an heirloom, and offers \$20 reward for its return.

Tommy Gillen, the artistic artist who tells Irish stories that are laugh producers, is playing and

"COME IN! THE W"

AL. JOLSON'S SENSATIONAL

YOU'RE A DOG-GONE DAD

WORDS BY GRANT CLARKE

SINGLE, DOUBLE AND

THE REAL RAG! THE

THOSE GOOD OLD DADS

WORDS BY JOS. MC CARTHY

THE ORIENTAL BALLAD YOU'RE HEARING

S I A

WORDS BY HOWARD JOHNSON

THE HIT THAT GOT 'EM - WITH A SING

SWEET CIDER TIME WHEN YOU

WORDS BY JOS. MC CARTHY

MUSIC BY P

"YOU CAN'T GO WRONG WITH



committee meets, and as no word is heard concerning his absence we trust Tom is in good health.

Willie Weston played Keith's, Boston, last week, introducing two new songs.

Once more please allow me to remind you of the Amalgamated Relief Assn. If you have someone dear, join. If you do not want to be buried by charity, join. To become a member is very simple, a two case note does the trick. The two covers membership and two assessments, when a brother departs members are assessed fifty cents. Here is the benefits heirs acquire when final curtain drops everlasting, the beneficiary receives one half of gross amount in treasury, and this money can be had one half hour after death. Mighty handy for one to act quickly with. Now! what is your excuse for not being a member! None. This debt you owe your mother, father, wife, sister or brother, even yourself. So kindly interview Chas. McPhee; clubhouse is his permanent address. Now is the time.

collecting money from managers who think him a drawing card.

These hot days are cool ones for the Finn Bros., who are rehearsing with Sam Sidman's show. Sam always did take things cool.

"It was a hard Winter for Billy Barlow." Who says so. Billy has been working steady. Last week Pawtucket and Woonsocket.

One day this week you will have the pleasure of seeing Gus Adams about clubhouse. He will join his pard George. Guhl, to say Hello.

Anthony De Motte will journey to Brighton Beach, where he will play the "War God" in photo play, called "Civilization." Tom Ince is delighted with Anthony's work.

Will S. Beecher is enjoying the hospitalities of Miss Hess in St. Johnsville, N. Y., where Will is picking cherries and having a time. You know my address, Wilhelm, and no doubt St. J. has a forwarding company. "Nu? sed."

Bar serves excellent cool refreshments. Would

suggest patronizing home industries. Periodicals are sold by Frankie Hogan at newsstand in building. Then there is John the Barber. Bear in mind, NEW YORK CLIPPERS can be had from Frankie.

SICK COMMITTEE REPORT.

Edward Karrell, Harry Thomson, John Fenton, Helen Rolland, Mary Maxfield, Dick Crollius, Jack Winkler, Chas. Barney, Herman Stelman, Harry Vivian, Alfred De Coursey, Eddie Harris, Delores Leon, Frank Rae, Peter Armando, Miss Delores Leon are all recovering from their different ailments.

Bro. Nat Shoch, who was confined to his room in the clubhouse, has recovered under care of Dr.

BOSTON.

The parks and beaches are getting the lion's share of attendance now, the weather being hot and sticky. Business at the houses now open in the city has fallen off a trifle on the last week, but they are not complaining after going through such a long and prosperous season.

Work will soon commence on the old Columbia, and it is intended to make it the most beautiful picture theatre in the East. The same general scheme of decoration will be used as that of the Orpheum, and it is estimated that \$100,000 will be spent on the remodeling.

A few of the houses now dark are planning for early opening, perhaps in a few weeks; otherwise, they have the usual Summer shutters up.

The American Fireworks Sales Co. has started a schedule of displays at Braves' Field, usually on Thursday evening, which are drawing large

For 24-26: Adonis, Shirley Sisters, Helder and Packer, Moffatt, Clare Players. For 27-29: Kammerer and Howland, Farrell and Farrell, John Neff, Sorrelli and Antoinette.

LOWE'S GLOBE (Frank Meagher, mgr.)—Summer policy of feature pictures.

MAJESTIC (E. D. Smith, mgr.)—Week of 24: Picture, "Where Are My Children?" still filling up at every showing.

SCOLLAY SQ. OLYMPIA (A. H. Malley, mgr.)—Week of 24: O'Hourke and Atkinson, Altus Bros., Ford and Leslie, Clifton, Fowler and company, Telegraph Trio, Five Musical Hedges.

LEXINGTON PARK THEATRE (I. O. Jackson, mgr.)—Benson's Players present, 24-26, "True Irish Hearts." For 27-29, "The Circus Girl."

NORUMBEGA PARK THEATRE (Carl Alberti, mgr.)—Week of 24: Nichols, Nelson Troupe, Foley and O'Neill, other vaudeville and pictures.

MEDFORD BOULEVARD THEATRE (Roger Flint, mgr.)—Manager Flint has decided to run vaudeville in this theatre as an experiment. The last time the varieties were here was five seasons ago, and it is not certain that the patrons will take kindly to it. The opening bill 24: Seven Cokers, Mr. and Mrs. Hart, Fanny Rice, Lorette Troupe, Simpson and Crawford, the Four Roses.

Springfield, Mass.—Poli's Palace (Gordon Wrighter, mgr.) Summer stock company, in "A Full House," July 24-29; "Kick In" week of July 31.

RIVERSIDE PARK.—All the attractions enjoyed the usual patronage past week.

CINCINNATI.

The convention of Rotary Clubs brought thousands of visitors to the city last week, and the Summer resorts, Keith's Summer vaudeville and the motion picture houses did a large business. Special programs were offered.

B. F. KEITH'S (Ned Hastings, mgr.)—The bill week of 23 includes: Saoma, in the "Living Portraits from the Hall of Fame;" the Four Roses, Ogden and Benson, the Three Natalie Sisters, and Anderson and Goines.

CHESTER PARK (I. M. Martin, mgr.)—In the free vaudeville house week 23 are: Leslie Sisters and Claire Walker, Baader-Lavelle Trio, Uson and Deosta, Wise Duo, and Collins, Elliott and Lindsay.

CONNEY ISLAND (Arthur Reisenberger, mgr.)—Vaudeville bill week 23 includes: Henry and Edith Devaux, Bell and Joe, Howe, Barlow and Ginger, the Musical Belmonts, and Bailey and McCree.

ZOO (W. P. Whitlock, mgr.)—"Hawatha," presented by more than two score Indians, opened an engagement 19, and will continue week 23. The company is under the direction of F. E. Moore.

LUDLOW LAGOON (Arthur Wilber, mgr.)—"Hurricane," the trotting ostrich, will be succeeded 24 by diving horses and a dog, booked for two weeks.

Newark, N. J.—At Olympic Park (A. J. Guenther, mgr.) the Aborn Opera Co. has regained its former popularity. July 24-30, the bill is: "The Prince of Pilsen," with Eileen Castles, Fritz Von Eusing, Eulalie Young, Elsie Rheinhold, Forrest Huff, Robinson Newbold, Albert Parr, Phillip Sheffield and Ralph Nichols. Week of 31, "Mary's Lamb."

PROCTOR'S PALACE (R. C. Golding, mgr.)—Bill 24-26: Swan and Swan, Madge Morton Trio, Nice and Ada May Weeks, in society dances; Dorothy Brenner, Wolf and Stewart, in "Twin Flats;" Mayo and Tally, Frank Stafford and company, in "A Hunter's Game;" Kitamura Japs. For 27-29: Minnie Kaufman, Knight Bros. and Sawtelle, Albert Perry and company, Jack Allman and company, the Married Ladies' Club, Chinko.

LYRIC (R. A. Rosenagel, mgr.)—Bill 24-26: Lantry Bros., Norton and Noble, Agnes Roselman and company, in "The New Stenographer;" Alice Hanson, Excelsior Four, Clayton Bros. and company, in "The Mud Town Minstrels;" Collier and De Wadding.

KEENEY'S (John McNally, mgr.)—Bill 24-26: The Baby Girls, Edwards and Helene, Blane and Garfield, in "Hello, Fred."

Jersey City, N. J.—B. F. Keith's, for 24-26: Edward Hennegan, Billy and Dolly Dynes, Thursday Night, Married Ladies' Club, Gonne and Lacey, and Four Atkins. For 27-29: Jos. Herbert and Maude Heath, Brown Comedy Four, Soldier Boy, and Wanda, the seal.

Hoboken, N. J.—Lyric (G. S. Riggs, mgr.) bill July 24-26: "She's At It Again," Horn and Ferris, Zeno and Mandell, Morris and Miller, and Lockhardt Bros. For 27-29: Ernest Evans and Girls, Rucker and Winifred, White Sisters, "What's in a Name," and Owen and Campbell.

Terre Haute, Ind.—Grand (Edw. Galligan, mgr.) feature pictures.

NEW COLONIAL (M. Less, mgr.)—Vaudeville and pictures.

LOIS (E. B. Sheets, mgr.)—Musical comedy and pictures.

AMERICAN (Irving Amusement Co., mgrs.)—Vaudeville, including Jack Lamey, Arthur Samuels, Gilbert and Clayton, Prof. Bryan and pictures.

ORPHEUM (Fox & Keating, mgrs.)—Vaudeville, including Zeck and Keating, and pictures.

COLONIAL, CRESCENT, FOUNTAIN, GARDEN, HARIT, IRIS, IMP, OURS, PRINCES, PALACE, POPULAR, PARK, ROYAL, REN, SAVOY, SWAN, TWELVE POINTS and VARIETIES, pictures only.

MORGAN & SMITH'S AIRDOME.—Vaudeville and pictures.

MOTOR CYCLE and AUTOMOBILE RACES at the fair grounds 23.

WATER IS FINE!"

NA OVELTY SONG

DANGEROUS GIRL

MUSIC BY JIMMIE MONACO

ID ALE VERSIONS

OF 'EM ALL

DAS BACK HOME

MUSIC BY JIMMIE MONACO

IN L AROUND — IS

MUSIC BY FRED FISCHER

SVG THAT GETS 'EM

YOU WERE MINE

MUSIC BY PERCY WENRICH

H FEIST SONG"



PHIL KORNHEISER
ARTIST
1916

Freeman.

Harry Cantor left for the mountains. Address him, Hunter, N. Y.

Rochester, N. Y.—Temple (J. H. Finn, mgr.) the Temple Players, week of July 24, in "The House Next Door."

AVON (W. B. McCallum, mgr.)—Vaughan Glaser and Players, week of 24, in "Jerry." Vaughan Glaser and Players opened a six weeks' engagement here 17, in "Kick In," and big business resulted. The cast selected to support Vaughan Glaser and Fay Courtney proved very satisfactory in the play and should bring record houses for the remainder of the stay. The warmest weather of the season is at hand, but this company is receiving fine patronage.

St. John, Can.—Opera House (W. C. McKay, mgr.) Paramount pictures and the Paramount Ladies' Orchestra.

IMPERIAL.—Metro and V. L. S. E. pictures, and the Imperial Orchestra.

GEM, STAR, PALACE, UNIQUE and EMPRESS, pictures only.

LYRIC.—Vaudeville and pictures.

crowds, for these pyrotechnical exhibitions are well worth seeing.

BIJOU (Harry Gustin, mgr.)—Week of July 24, Dorothy Dooling, Gertrude Breen, pictures.

BOWDOIN SQ. (Geo. E. Lothrop, mgr.)—Week of 24, Violette Mascot's Merry Maids Burlesquers, vaudeville and pictures.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Week of July 24: Eva Emmett Trio, Lucille and cackatoos, Blake and Anderson, Chas. Wildish and company, Jones and Sylvester, Francetti Sisters.

HUNTINGTON AVE. (Curtis Johnson, mgr.)—For 24-26: Vida Hanley, Adams and Gilbert, Zelda Troupe. For 27-29: Hal and Francis, Baron's ponies, Jack Barnett.

KEITH'S (Robert G. Larsen, mgr.)—Week of 24: Helen Ware, Belle Story, Morton and Moore, James Kelso and Blanche Leighton, the Crisps, Leon Sisters and company, Bertie Heron and Milt Arnsman, Harry Rose, Albert Rouget.

LOWE'S ORPHEUM (Victor J. Morris, mgr.)—For 24-26: Arno and Stickney, Sallie Fields, Farrell and Farrell, Kammerer and Howland, Frank Roe and company, Jones and Johnson, Sorrelli and Antoinette. For 27-29: Johnny Singer and Dolls, Alma Gray, Moffatt, Clare Players, Gordon and Marx, Hanlon and Clifton.

LOWE'S ST. JAMES' (Joseph Brennan, mgr.)—

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NEXT WEEK'S VAUDEVILLE BILLS

July 31-Aug. 5

U. B. O. CIRCUIT NEW YORK CITY.

Royal.

Frances Nordstrom
Reil & Freda
"Mr. Inquisitive"
Weimers & Burke
New Brighton.
(Brighton Beach.)

Belle Baker
Trovato
Van & Schenck
Calts Bros.
Morton & Moore
Tempest & Sunshine
Jos. E. Bernard & Co.
Flying Henrys

Henderson's.

(Coney Island.)
Wolf & Stewart
Cook & Lorenz
Seven Bracks

Morrison's.

(Rockaway.)

Fritzi Scheff
Al Shyne

BIRMINGHAM, ALA.

Lyric.

John G. Sparks & Co.
Val & Ernie Stanton

BOSTON.

Keith's.

Halligan & Sykes
Rudinoff
Riggs & Witchie
Ben Deeley & Co.
Dyer, Fay & Girle
McGinnis Bros.
The Weavers
Laura Hope Crews

BUFFALO, N. Y.

Shen's.

Boganny Troupe
"Dancing Girl of Delhi"
Clara Howard
Geo. Kelly & Co.

DETROIT.

Temple.

Nat Willis
The Lelands
"Girl from Milwaukee"
Three Leightons
Duffy & Lorens

GRAND RAPIDS.

Ramona Park.

Williams & Wolfus
Davis Family
Brown & Spencer
Arthur Denson
The Langdons
Ballet Divertissement
Tom Edwards

NORFOLK, VA.

Colonial.

First Half
D'Armond & O'Neill
Ward, Bell & Ward
Hudler, Stein & Phillips

Last Half.

Walsh, Lynch & Co.
"Girl from Kokomo"
Cadets de Gascogne
Idanias Troupe

PHILADELPHIA.

Keith's.

Bankoff & Girle
Toots Paka & Co.
Cycling Brunettes
"Act Beautiful"
Crawford & Broderick
Leon Erroll & Co.
Lydia Barry

RICHMOND, VA.

Bijou.

First Half
Walsh, Lynch & Co.
"Girl from Kokomo"
Idanias Troupe
Cadets de Gascogne

Last Half
D'Armond & O'Neill
Ward, Bell & Ward
Hudler, Stein & Phillips

WASHINGTON.

Keith's.

Toombes & Wentworth
Four Readings
Tooth & Leander
Una Clayton & Co.
Albertina Rasch & Co.

ORPHEUM

CIRCUIT

CHICAGO.

Majestic.

Kelly & Wilder
"Honor Thy Children"
Lunette Sisters
Sylvia Loyal
Chung Hwa Four
Kathleen Clifford
May De Sousa &
Savoy & Brennan
Norton & Nicholson
Friscoe

LOS ANGELES, CAL.

Orpheum.

Kosloff & Ballet
Consul & Betty
Claire Rochester
Kramer & Morton
"Might Have Beens"
Ellis & Bordoni
Murray Bennett
McLallen & Carson

LOUISVILLE.

Fontaine Ferry Park

Henshaw & Avery
Diane D'Aubrey
Daraban & Grohs
Jan Rubin
Famous Newsomes

OAKLAND.

Orpheum.

Nan Halperin
Moon & Morris
Leipzig

SAN FRANCISCO.

Orpheum.

Carroll & Wheaton
Mrs. Ralph Hers & Co.
Lou Holtz
Mary Melville
Jim & Betty Morgan
Alexander Carr & Co.
Belleclaire Bros.
G. Aldo Randegger
Albright & Rudolfo

ST. LOUIS.

Forest Park

Highlands.

Rocher Monks
McCarthy & Faye
Burns & Klissen
Spencer & Wager
Josie O'Mears

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli's.

First Half
Geo. W. Moore
Ota Gygi
Bensee & Baird
(Two to fill)
Last Half
Jack Barnett
Forster Mann & Co.
Jack O'Brien
Five Antwerp Girls
(To fill)

Plaza.

First Half
Neber & Kappel
B. Kelly Forest
Wells, Norworth & Moore
American Minstrels
Last Half
Ted & Corinne Breton
Handers & Miller
(Two to fill)

HARTFORD, CONN.

Palace.

First Half
Miller & Miller
Morrissey & Vera
Ted & Corinne Breton
Five Antwerp Girls
Four Rubes
Ray Thompson Horses
Last Half
Ward & Green
Josephine Lenhardt
Bert Melrose
Belmont & Harl
Moore, Gardner & Rose
American Minstrels

NEW HAVEN, CONN.

Poli's.

First Half
Josephine Lenhardt
Forster Mann & Co.
Handers & Miller
(Three to fill)
Last Half
Ota Gygi
Bensee & Baird
"Devil's Revue"
(To fill)

Bijou.

First Half
Jack Barnett
Jack O'Brien
(Two to fill)
Last Half
Neber & Kappel
B. Kelly Forest
Wells, Norworth & Moore
(Two to fill)

WORCESTER, MASS.

Plaza.

First Half
Ward & Green
Belmont & Harl
Moore, Gardner & Rose
Bert Melrose
Last Half
Miller & Miller
Morrissey & Vera
Four Rubes
Ray Thompson Horses

W. V. M. A.

ASHLAND, WIS.

Royal.

First Half
Hayes & Neal
Last Half
Marcon
Mitchell & Love
Lady Sudu Noy

CROOKSTON, MINN.

(July 30)

McDonald & Mason
Carroll, Keating & Faye
The Hottentots

DULUTH, MINN.

New Grand.

First Half
Rialto Operatic Four
Miller & Rainey
Scott & Wilson
Erford's Sensation
Last Half
Richard Walley & Co.
Sam Tucel
Powder & Chapman
Joe Fanton's Athletes

EAST ST. LOUIS.

Erber's.

First Half
Stross & Becker
Brown & McCormack
Three Lordens
Last Half
Geo. Yeomans
Newhoff & Phelps
Marble Gems

FT. WILLIAM, CAN.

Last Half

Rialto Operatic Four
Miller & Rainey
Scott & Wilson
Erford's Sensation

IRONWOOD, MICH.

Temple.

(Aug. 1, 2)
Marcon
Mitchell & Love
Hays & Neal
Lady Sudu Noy
Six Galvins

INTERNATIONAL

FALLS, MINN.

(Aug. 6)

Rialto Operatic Four
Miller & Rainey
Scott & Wilson
Erford's Sensation

LINCOLN, NEB.

Orpheum.

First Half
"Dr. Joy's Sanitarium"
Reed St. John Trio
Last Half
Quigg & Nickerson
Frish, Howard & Toolan

MASON CITY, IA.

Regent.

Last Half
Harry Van Fossen
Gypsy Trio

MINNEAPOLIS.

New Palace.

Sigsbee's Dogs
Morris Golden
Four Milanos
(Two to fill)
Grand
Carroll, Keating & Faye
McDonald & Mason
Permane
The Hottentots

OMAHA, NEB.

Empress.

First Half
Buckley & Moore
Harry Van Fossen
Leo & Mae Jackson
Last Half
Williamson & Sherwood
Reed & St. John Trio
Dancing Kennedys

ST. PAUL, MINN.

Princess.

First Half
Richard Walley & Co.
San Tucel
Powder & Capman
Joe Fanton's Athletes
Last Half
Hanley Girls
Frank Junaz
Poshay & White
Pekin Zouaves

ST. LOUIS, MO.

Empress.

First Half
Great Mars
Geo. Yeomans
Marble Gems
Newhoff & Phelps
Strassler's Animals
Last Half
Stross & Becker
Adele Jason
Sidney Payne & Co.
Paden & Reed
Three Gordens

Hamilton Skydome.

First Half

Adele Jason
O'Neal & Walmsley
Rondas Trio
Last Half
Great Mars
Taylor & Arnold
Strassler's Animals

SUPERIOR, WIS.

People's.

First Half
Bernard & De Haven
Marie Genaro
Last Half
The Rubinoffs
The Blands
Hays & Neal

VIRGINIA, MINN.

Royal.

First Half
The Rubinoffs
The Blands
Last Half
Bernard & De Haven
Marie Genaro

WINNIPEG, CAN.

Strand.

Alfred Farrell
Gilmore & Castle
Four Slickers
Four Kings

PANTAGES' CIRCUIT

CALGARY, CAN.

Pantages'.

"Society Buds"
Creole Ragtime Band
Claudia Coleman
Welch, Mealy &
Montrose

Kartell

EDMONTON, CAN.

Pantages'.

"Junior Follies"
Mike Bernard &
Claudia Tracey
"The Heart of a Man"
Browning & Dean
Will & Kemp

GREAT FALLS.

Pantages'.

(Aug. 1, 2)
Perkinoff-Rose Ballet
Lucier Trio
Beaumont & Arnold
Lander Stevens & Co.
Holmes & Wells
Garcinetti Bros.

LOS ANGELES.

Pantages'.

Thalero's animals
"Petticoat Minstrels"
Chas. F. Semon
Edwell & Kenyon
Three Rlanos
Mae Curtis

OAKLAND, CAL.

Pantages'.

Bothwell, Brown & Co.
"Heart of Chicago"
Kerville Family
Three Melvins
Baby Violet
Clarke & Chapelle

PORTLAND, ORE.

Pantages'.

"Earl & the Girls"
Amoros Sisters
Dale & Archer Co.
Grace De Winters
Naynon's Birds

SEATTLE, WASH.

Pantages'.

Kirksmith Sisters
Brooks & Bowen
"Divorce Question"
Freeman, Dunham & Co.
Black & White

SPOKANE, WASH.

Pantages'.

"That's My Horse"
Leonard Anderson Co.
Alice Hamilton
Von Cello

SAN FRANCISCO.

Pantages'.

Al. Golem Troupe
Storm & Marston
Brown Fletcher Trio
Rose & Ellis
Mabel Harper & Co.

SAN DIEGO, CAL.

Pantages'.

Melody Phlenda
Sully Family
Haviland & Thornton
Harry Jolson
Hanlon & Hanlon
Fiddes & Swain
Ergotti's Lilliputians

SALT LAKE CITY.

Pantages'.

Chester's Canines
Scanlon & Press
Knapp & Cornalla
Lillian Watson
Arizona Joe Co.

TACOMA, WASH.

Pantages'.

"The Elopers"
Lazar & Dale
Davett & Duvall
Dickinson & Deagon
Wm. Morris & Co.

VANCOUVER, CAN.

Pantages'.

"Brides of the Desert"
Ed. Blondell & Co.
Cameron & O'Connor

"Models De Luxe"

Greene & Parker

VICTORIA, CAN.

Pantages'.

"Midnight Follies"
Geo. N. Brown & Co.
Silber & North
Four Haley Bros.
Wm. De Hollis & Co.

WINNIPEG, CAN.

Pantages'.

Henrietta De Serris
& Co.
Slatko's Rollickers
Gerard & Clark
Bush & Shapiro
Lataska

S. & C. CIRCUIT

BUTTE, MONT.

Empress.

Five Belmonts
"Joy Riders"
Jerry & Gretchen
O'Meara
Edward Zoeller Trio
White & Brown

DETROIT.

Miles.

Orville & Frank
Stone & Manning
Baby Mildred
Graham Moffet Players
Lawrence Crane & Co.

FARGO, N. D.

Grand.

First Half
Jules & Francis
Mallard Clay Trio
Gartelle Bros.
Lulu Sutton & Co.
Last Half
Buch Bros.

GT. FALLS, MONT.

G. O. H.

(Aug. 5, 6)
Otto Adlon & Co.
Kennedy & Kramer
Duncan & Holt
Wormwood's Monkeys
Howard Chase & Co.
Davis & Elmore

HELENA, MONT.

Liberty.

(July 31)
Five Belmonts
"Joy Riders"
Jerry & Gretchen
O'Meara

LOS ANGELES.

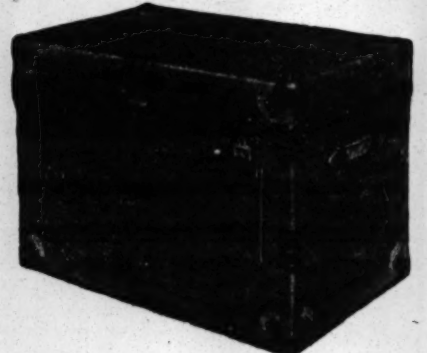
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Temple Quartette
Willard Hutchinson
& Co.

The Valdares

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Dooley & Nelson
Singing Four
Spissell Bros. & Mack

PORTLAND, ORE.

Hippodrome.

Leona Heggl
Mosher, Hayes & Mosher
Brown & Bristol
"Pald In Full"
Pistel & Cushing
McCloud & Carp

SACRAMENTO

Empress.

Les Kellers
Musical Krelles
Graham & Randall
College Girls Frolics
Chas. Gibbs
The Hobarts

ST. CLOUD, MINN.

Nemo.

(One day)

Gartelle Bros.
Millard Clay Trio
Lulu Sutton & Co.
Jules & Francis

ST. PAUL, MINN.

Empress.

Arnold & Florence
Lloyd Sabine
Bromley & Pearson
Jack Levy &
Symphony Girls
The Randalls
Four Rubes

SEATTLE.

Hippodrome.

Majestic Musical Four
Howard & De Loris
Jas. F. McDonald
Rath Bros.
Porter J. White & Co.

SAN FRANCISCO.

Empress.

Ray L. Royce
"Which One Shall I
Marry?"
Steln, Hume & Thomas
Diaz' Monkeys
King Bros.

SPOKANE, WASH.

Hippodrome.

(July 28-30)

Howard & Graf
Williams & Watkins
Rawson & Clare
Tun Chin Troupe

INTERSTATE

CIRCUIT

OKLA. CITY, OKLA.

Lyric.

Argo & Virgini
Marion & Willard
Oxford Trio
Last Half
Ovando Duo
Stevens, Borden &
Bennett

Fox, Rely & Co.

SAPULPA, OKLA.

First Half

Davis & Kitty
Weber & Wilson Revue
Marion & Willard
Oxford Trio

TULSA, OKLA.

Empress.

First Half

Ovando Duo
Stevens, Borden &
Bennett
Fox, Rely & Co.

Last Half

Ford & McNeil
Six Serenaders
Hager & Goodwin
Five Mowatts

LOEW CIRCUIT: NEW YORK CITY.

American.

Ripley & Canton
Herbert Ashley & Co.
Daniels & Conrad
Chas. Rely

Last Half

Ryan & Ryan
Velaya & Brazilian Nuts
Louise Kent & Co.
Daniels & Conrad
"Garden Wall"
Willie Smith
Evelyn & Dolly

Boulevard.

First Half

Ryan & Ryan
Stone & Clear
"Never Again"
Allie White
Adonis & Dog

Last Half

Judge & Gall
Johnson & Deane
"What Every
Man Needs"

Golet, Harris & Morey

Leona Guernsey

Delancey Street.

First Half

Archle Nicholson Trio
Shirley Sisters
"Don't Lose Your Nerve"
Al. B. White
Alice De Gormo

Last Half

Adonis & Dog
Cyril, Stewart & Cyril
Brady & Mahoney
Chas. Deland & Co.
Clark & Girard

Greeley Square.

First Half

Cyril, Stewart & Cyril
Willie Smith
Paul Decker & Co.
Moore, O'Brien &
Cormack

Last Half

Baker, Sherman &
Branigan
McIntosh & Maids
Eleanor Sherman
Andy Lewis & Co.
Chas. Rely
Asaki

Lincoln Square.

First Half

Nip & Tuck
Wood & Mandeville
Demarest & Collette
Andy Lewis & Co.
Brady & Mahoney
Leona Guernsey

Last Half

Lopez & Lopez
Shirley Sisters
Henry Frey
Paul Decker & Co.
Jubilee Four
Ioleen Sisters

National.

First Half

Marshall & Welton
Duffy & Montague
Arthur Geary
Lee Beggs & Co.
Kilkenny Four
Drawee, Frisco & Hambo

Last Half

Alice De Gormo
Owen & Campbell
Wilbur Sweetman
Ripley & Canton
Moore, O'Brien &
Cormack
Futuristic Fantasies

Orpheum.

First Half

Owen & Campbell
Namba Bros.
Mills & Lockwood
Eleanor Sherman
Chas. Deland & Co.
Neil McKinley
Four Charles

Last Half

The Havelocks
"Never Again"
Arthur Geary
Bankoff & Broski
Demarest & Collette
Herbert Ashley & Co.
Lockhardt Bros.

Seventh Avenue.

First Half

Henry Frey
Frank Ray & Co.
Jubilee Four
Futuristic Fantasies

Last Half

Nip & Tuck
Beatrice Lambert
Hippodrome Four
Zelaya

Bijou (Bkln.)

First Half

Lexey & O'Connor
Hippodrome Four
"Garden Wall"
Arthur Lipson
The Havelocks

Last Half

Alberto
Wood & Mandeville
Lyrica
Frank Ray & Co.
Stone & Clear

De Kalb (Bkln.)

First Half

Wilbur Sweetman
"Noisy Students"
Clark & Girard
Tasmanian Trio

Last Half

Ressie Harvey & Co.
John Neff & Girl
Arthur Lipson
Fred C. Hagen
Namba Bros.

Fulton (Bkln.)

First Half

Lockhardt Bros.
Johnson & Deane
Louise Kent & Co.
Paker, Sherman &
Branigan

Last Half

Bankoff & Broski
Marshall & Welton
Wm. Embs
"Don't Lose Your Nerve"

Neil McKinley
Bertie & Eddie Conrad

Palace (Bkln.)

First Half

Judge & Gall
Beatrice Lambert
Fred C. Hagen & Co.
Wm. Embs

Last Half

Golet, Harris & Morey
Lexey & O'Connor
Mills & Lockwood

"Noisy Students"

Imogen Comer

Archle Nicholson Trio

BALTIMORE, MD.

Hippodrome.

Al. Burton's Revue

"The Scoop"

Cervo

Woods Bros. Trio

BOSTON.

Orpheum.

First Half

Gold & Seal
Lillian Doherty
Last Half
Juggling De Lisle
Greenley & Drayton
Burke & Broderick

St. James.

First Half

Juggling De Lisle
Greenley & Drayton
Burke & Broderick

Last Half

Grey & Manville
Gordon & Marx
Hanson & Clifton

FALL RIVER.

Bijou.

First Half

Gordon & Marx
Hanson & Clifton

Last Half

Balzer Sisters
Lillian Doherty
Tate's "Motoring"

HOBOKEN.

Lyric.

First Half

Rex, Ruth & Willie
Mills & Lockwood
Heider & Packard

Last Half

Five Harmony Girls
Prince & Deerie
Newsboys' Sextette

NEWARK, N. J.

Majestic.

First Half

Bessie Harvey & Co.
Velaya & Brazilian Nuts
Prince & Deerie

"What Every Man Needs"

Imogen Comer
Ioleen Sisters
Cooper & Ricardo
Al. B. White

PROVIDENCE.

Emery.

First Half

Balzer Sisters
Grey & Manville
Tate's "Motoring"

Last Half

Gold & Seal

TORONTO, CAN.

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film man's whim or desire, and it is beyond his control. Stars are made by the artist and the public, and no one can successfully come between them.

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"Them's our sentiments also," as they say in the vernacular.

"TEMPTATION AND THE MAN."

RED FEATHER. FIVE REELS.

Released July 24. By Universal.

STORY—Melodrama. Written for screen by Catharine Carr. Very conventional story.

DIRECTION—By Robert F. Hill.

ACTION—Stereotyped stuff.

SITUATIONS—Mechanical.

ATMOSPHERE—Fair.

CONTINUITY—Very incoherent visualization.

SUSPENSE—Not strong enough to hold interest.

DETAIL—Fair.

COSTUMES—Modern.

ACTING—Hobart Henley starred. Cast of competent movie players assist.

PHOTOGRAPHY—Average.

LIGHTING—Just so-so.

EXTERIORS—Will do.

INTERIORS—Regulation studio sets.

DESCRIPTION.

Jim Crosby, a gangster, just released from prison, gets into a brawl, and seeking a momentarily safe haven from the police who are after him, goes to a former hangout to hide away until the affair blows over. Ann Payton, a social worker, has taken over the saloon as an experiment. Miss Payton conducts the place as a mission, and impressed by Crosby's story, she shelters him from his pursuer.

She is engaged to marry Temple Vaughan, a society man, but the latter falls into evil ways, and finally forges a check to meet a gambling debt. Johnson, the gambler Vaughan is indebted to, comes to the bank where he is cashier, and comes to blackmail him. Vaughan, unable to meet the check, yields to Johnson's threats and invites the gambler to his house.

There is to be a card party that night, and Johnson pressing his advantage over Vaughan, attends. The unwelcome guest fleeces the players right and left, until Vaughan can stand it no longer, and accuses Johnson of cheating.

Just at this critical moment a man appears at the door, and holds up the entire party with a revolver.

The robber is Jim Crosby, as it later turns out, who pulls the hold-up stunt in order to get the forged check from Johnson. His reason for doing this is to save Vaughan because of the good turn Miss Payton has done him. Crosby, however, is caught and sent back to prison.

Vaughan finds the forged check in his pocket later, and realizes all of a sudden that Jim committed the crime only to save him. He offers to take all the blame, but Crosby will not listen to such a proposal, because he knows it would break Ann's heart.

After his marriage Vaughan again mixes up with Johnson and his mistress. There is a quarrel and Johnson is arrested for running a gambling house. In prison he meets Jim and tells him that the first thing he does upon his release from prison will be to kill Vaughan.

The two are released on the same day. Jim at once rushes to warn Vaughan of his danger, but he is too late. As he enters the house Vaughan comes in and accuses him of paying attentions to his wife. Jim tries to warn him, but Johnson steps out from behind a screen and shoots him through the heart.

In the last scene Jim and Ann are seen together, establishing another mission in the Bowery. It is left to the spectator whether or not Jim will ever succeed in overcoming the great social gap which lies between them.

REMARKS.

This is one of those regeneration stories so many of which have been written since Owen Kildare turned out the first one. Fair feature on the whole.

BOX OFFICE VALUE.

A second class picture suitable for houses of that grade.

Len.

IT IS predicted that the "Heaven Stuff" done by Director Rea Berger, in filming Kolb and Dill, in "A Million For Mary," will be one of the big laugh creators of the multireel comedy from the pen of Aaron Hoffman. An aerial ballet, composed of feather winged "angels," forms the background for much of the comedy action.

WHILE Director Archer McMackin's Beauty comedy company was producing "That Sharp Note," one of a trio of goats appearing in a Swiss scene, ate up the working script, and work had to be delayed while the scenario staff dug up a readable copy.

MOTION PICTURES

FREULER STRONG FOR STAR SYSTEM.

President John R. Freuler, of the Mutual, discussing the star system and its relation to pictures, gave utterance to a few pointed remarks recently which show that the Mutual possesses an executive who knows his business. Says Mr. Freuler:

"Back of the expressions of the men who charge that the exploitation of stars is a detriment to the film drama, you will find a false hope of the reduction of productions costs, and a hopeless attempt to foster a market for a photo drama product of mediocre quality.

"To attain stardom for an actor is simply to gain the public's stamp of approval. The actor who serves and pleases the public best is the greatest star. The primary purpose of this film drama is to furnish amusement. It is more primer reasoning to point out that the most satisfactory drama must be presented by the most popular stars. There is no evasion possible.

"The permanence of the position of the star in the photo drama is assured. One has only to point to the dramatic and operatic stages and their history. The drama of the stage, with its centuries of experience where the film has years, has not found success without stars. The same magic of personality which gave world fame and success to Booth, Clara Morris, Mansfield, and the other wonderful names of the stage, exists also for the screen. Dramatic art cannot be divorced from personality. The making of Chaplins and Pickfords and Mary Miles Minters is not the matter of a

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of \$10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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WANTS Acts of every description. Acts coming to Pittsburgh requested to call at our Office. A number of houses open all Summer. Personal interviews preferred.

Features Wanted for Waldameer Park, Erie, Pa.

PHILADELPHIA.

Torrid weather conditions prevailed last week, with a very listless attendance at the vaudeville and picture shows. A number of the houses are undergoing their usual Summer overhauling in order to be ready for their openings early in September.

WILLOW GROVE PARK (J. R. Davies, mgr.)—Patrick Conway and his band continue to provide pleasing concerts twice daily. Out of town excursions added greatly to the crowds last week.

WOODSIDE PARK (Norman S. Alexander, mgr.)—This resort is enjoying very fine patronage. Alexander's Band provides delightful concerts. Nervo, in a diving act, was the free feature last week.

POINT BREEZE PARK (Stetser Bros., mgrs.)—This resort is receiving its share of the patronage. The free shows and the motorhome races continue as the feature.

GATETY (Jos. Howard, mgr.)—This house, with its stock burlesque show, continues to defy the torrid weather conditions. The show last week was bright and snappy and thoroughly enjoyable. The Wednesday and Friday night boxing bouts attract in great numbers.

B. F. KEITH'S (H. T. Jordan, mgr.)—The musical revue, "Made in Philly," begins July 24 its fourth and final week. Other offerings are: Adler and Arline, Cooper and Smith, the Sixteen Navasars Girls, Rudinoff, Ten Eyck and Weilly, and moving pictures.

GRAND (W. D. Wegefarth, mgr.)—Week of 24: D'Amore and Douglas, Jim and Marion Harkins, Ethel McDonough, Katie Rooney and company, Stan Stanley Trio, Walsh, Lynch and company, and moving pictures.

CROSS KEYS (James J. Springer, mgr.)—For 24: Lucille's Models, Tony Marlow, "The Family," Eva Putter and Nolan and Nolan. For 27-29: Healey, Monroe and Joyce, Griffith and Lane, Bob Hall, the Three Shelveys Bros. and Mlle. Rialto.

GLOBE (Sablowsky & McGurk, mgrs.)—Week of 24: "The Dream Pirates," Thomas Pottier Dunn, Edgar Foreman and company, Tiller Sisters, Spencer and Klais, Helene and Emillon, Dave Ross and company, the Parlowes, the Three Arthurs, and moving pictures.

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DOT MARSELL

THE RAGTIME DYNAMO

IN VAUDEVILLE.

STANLEY.—"Kismet" 24-26, "Under Cover" 27-29, feature films.

PALACE.—"The World's Great Snare" 24-26, "The American Beauty" 27-29, feature films.

ARCADIA.—"Stranded" 24-26, "The Captive God" 27-29, feature films.

VICTORIA.—"Flirting With Fate" 24-26, "The Quitter" 27-29, feature films.

Lansing, Mich.—On July 20, the Ben Greet Woodland Players, in "The Forest of Arden," played on campus of Michigan Agricultural College. RUDOLPH CHATTACQUA is due Aug. 9-10.

AT THE NEW YORK THEATRES.

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SAN FRANCISCO.

COLUMBIA—Henry Miller and selected company,
in "The Great Divide," week of July 23.
CONT.—Second week of "The Canary Cottage"
began 24.

ALCAZAR—Adele Blood, Forrest Stanley and
stock company, in "Innocence," for a second week,
beginning 24.

ORPHEUM—Bill 23-29: Alexander Carr and com-
pany, G. Aldo Randegger, Jim and Betty Morgan,
Martinetti and Sylvester, Moon and Morris, Leip-
zig, the Imperial Chinese Trio, featuring Tang
Cheong; Nan Halperin, and Orpheum motion pic-
tures.

EMPRESS—Bill 23-29: The Mozarts, Chas. Bar-
tholomew, Chas. Mason and company, Rita Gould,
Ergotti Lilliputians, Twenty Minutes at the 1915
Exposition and cinema pictures.

PANTAGES—Bill 23-29: C. Mason and company,
Harry Brown, the Five Florimonds, La Scala Sex-
tette, Venetian Four, Johnson, Howard and Lis-
tette, and motion pictures.

San Diego, Cal.—Adolph Ramish, of Los An-
geles, president of the Hippodrome Co., of Califor-
nia, accompanied by Irving C. Ackerman of San
Francisco, vice president, and Sam M. Harris,
of San Francisco, managing director, arrived
in this city July 13, for a week's visit. They
are making a tour of inspection of their cir-
cuit and will spend some time visiting their
theatres in Los Angeles, San Francisco, Oak-
land, Portland, Spokane, Seattle and Butte. Man-
ager Harris, who recently returned from an
Eastern trip, announced that arrangements had
been perfected by which they had secured a num-
ber of houses in the Middle West, thus furnishing
a longer line of bookings to artists playing the
"Hip" time. The gentlemen expressed themselves
as very much pleased over the success of their
theatre here, and rumor has it that they contem-
plate erecting a large building for "their very
own," in the near future.

SAVOY (Scott A. Palmer, mgr.)—(Pantages'
vaudeville.) Bill for week of July 24: "The Heart
of Chicago," "The Siren of the Nile," Clark and
Chappelle, Kerville Family, Three Melvins, Baby
Violet, and the final installment of "The Iron
Claw."

Hartford, Conn.—Poll's (George J. Elmore,
mgr.) the Poll Players, supporting Florence Web-
ber and Bernard Daly, in "Alma, Where Do You
Live?" entire week of July 24. "Adele" to follow,
then Edmund Blton, in "The Great Divide."

PALACE (William D. Ascoug, mgr.)—Bill 24-
26: Great Le Roy and company, Bevan and Flint,
Fox and Ingraham, Russell Barrymore, Jack Nar-
ley and Darktown Four. For 27-29: Golden and
Keating, Bonnie Sextette, Jarro, Foster, Mann and
company, Burke Sisters, and Fox's latest films.

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"Twilight
Sleep," motion pictures, closed engagement July 23.
COSMOS (A. Julian Brylawski, mgr.)—Bill 24-
26: Ruby Caville and Girls, O'Neill and Gallagher,
Eugene Emmett and company, the Percy Winter
Players, Smith and Pullman, the Bamberg Trio.
Feature matinee photo play, Mmc. Petrova, in
"Playing With Fire." Pathe News Weekly, and
Pathe comedy photo play, "Luke, the Crystal
Gazer."

GAYETY (Harry O. Jarboe, mgr.)—Will open
Aug. 7, with the Bostonian Burlesquers, with Frank
Timney.

KEITH'S (Roland S. Robbins, mgr.)—Attractions
24 and week: Sydney Jarvis and Virginia Dare,
Eva Taylor and company, Bonita and Lew Hearn,
Ward Brothers, Hugh McCormick and Grace Wal-
lace, the Five Idanias, Williams and Segal, Jack
Onri, and Pathe News Pictorial.

LOEW'S COLUMBIA—Rita Jolivet, first half week,
in "An International Marriage." Marie Doru, in
"Common Ground," last half, week of 24.

Buffalo, N. Y.—Shea's (M. Shea, mgr.) bill July
24-29: Joseph E. Howard and company, Cartmell
and Harris, Edwin Latell, "Girl from Milwaukee,"
John K. Gordon and company, Fred and Lydia
Weaver, the Lelands, and Savoy and Brennan.

LYRIC (H. R. Franklin, mgr.)—Bill 24-29: Wm.
Morrow and company, Sandy Shaw, Riggs and
Ryan, Catherine McConnell, Three Peronees, and
Billy Kinkaid.

OLYMPIC (Bruce Fowler, mgr.)—Herbert's Mu-
sical Revue, Cecile Dunham, the Sherwins, McCor-
mick and Shannon, and Mack and Reading.

CARNIVAL COURT—The divers amusement fea-
tures are attracting the town's quota of patronage
these torrid days.

MALTOZIA GARDENS—Reynolds and Donegan con-
tinue as the ice skaters.

The beaches and film shows have the field practi-
cally to themselves during this most unusually hot
season.

Albany, N. Y.—Harmannus Bleeker Hall (Uly
S. Hill, mgr.) Bleeker Players will close their
summer season week of July 24, with "Peaceful
Valley."

EXPIRE (Jas. A. Rhodes, mgr.)—Opening of the
regular fall season of burlesque will be Aug. 14,
with Maids of America.

PROCTOR'S GRAND (Joseph F. Wallace, mgr.)—
Bill 24-26: Taber and Green, "Petticoats," Labelle
and Williams, Pelham Lynton, and Hendrix and
Padula. For 27-29: Maurice Samuels and com-
pany, "Five Immigrants," Grace Leonard and Tom
Dempsey, Hoyt, Marion and Hyams and Florette.
Feature films, Theda Bara in "East Lynne," and
De Wolf Hopper in "Casey at the Bat."

MIDWAY BEACH PARK (H. B. Rogers, mgr.)—
Biggest crowds of the season are seen here, and
business of all the attractions fine.

ELECTRIC PARK (C. W. Calkins, mgr.)—With in-
creased attendance all conclusions are making big
money.

Denver, Col.—Tabor (L. R. O'Bryan, mgr.)
the Metropolitan Musical Comedy Co. moved from
the Broadway to this house July 16, and will play
here the remainder of the summer season. The
company gives "The Yankee Prince" 23 and week.

EMPRESS (Chas. Jacobs, mgr.)—Bill 22 and
week includes: Captain Winston's Six Water Lions
and Diving Girls, "At Ocean Beach," five other
acts and moving pictures.

DENHAM (O. D. Woodward, mgr.)—The stock,
in "Excuse Me," 23 and week.

LAKESIDE (Phil Friedrich, mgr.)—The manage-
ment has secured Sanford Dodge and his players
for the rest of the summer, at the Casino, where
they appear at popular prices.

Providence, R. I.—Emery (Martin Toohey,
mgr.) bill July 24-26: Hazel Harrington, Alvin
Lewis and company, Gordon and Marx, Hanson and
Clifton, Lottie Groper, and Countess Leonardi and
company. For 27-29: Sallie Fields, Adonia, Frank
Rae and company, Heider and Packer, and Arno
and Stickney.

KEITH'S (Chas. Lovenberg, mgr.)—Albee Stock
Co. present "Potash and Perlmutter" week of 24.

MODERN—A. A. Spitz, former owner of the Em-
pire Theatre, has secured the rights to exhibit the
photo play, "Where Are My Children?" and has
completed arrangements to exhibit the picture in
the Modern Theatre, commencing Monday, Aug. 7,
for an indefinite engagement. "The Fall of a Nation"
will be shown here week of July 31.

Atlantic City, N. J.—Apollo (Fred Moore,
mgr.) "The Birth of a Nation" continues.

NEW NIXON (Harry Brown, mgr.)—Week of July
24, "Coat Tales," with Tom Wise, Louise Dresser,
Margaret Greene, Richard Tabor, John Sharkey, Geo.
Gaston, George Anderson, Hyman Adler, Maude
Hanafor and Willie Barrows. Week of 31: "Cheat-
ing Cheaters," with Marjorie Rambeau, Edouard
Durand, Ann Sutherland, Robert McWade, Wm.
Morris, Gypsy O'Brien, Cyril Keightley, Frank Mun-
roe, and Winifred Harris.

KEITH'S GARDEN PIER (Charles G. Anderson,
mgr.)—Bill week of 24: Harry Cooper, assisted by
Ross Robertson, J. C. Nugent and company, Grace
Fisher, Andre Toombs and Lola Wentworth, Cycling
Brunettes, and Alexander Bros.

MILLION DOLLAR PIER HIPPODROME (W. E.
Shackelford, mgr.)—Bill week of 24: Mae Francis,
Prince and Dearly, Hector's dogs, Chas. Ledegar,
Five Musical Byrons, and Emmet Welch's Minstrels.

Indianapolis, Ind.—Keith's (James Weed,
mgr.) bill week July 24: Frisco, Olga and Alado
Paradofsky, Frank and Eldrie Fisher, Zeda and
Hoot, and Five Cycling McNuttas.

ENGLISH'S (Barton & Olsen, mgrs.)—Bill 24-26:
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O'Neal and Walmsey, and Leach Wallin Trio. For
28-30: Frank Cotter, Rodway and Kelly, Olivetti,
Moffett and Clare, Walters and Walters, and Three
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LYRIC (Barton & Olsen, mgrs.)—La Salle Mu-
sical Comedy Co., in "Who's Little Girl Are You?"
week of 24.

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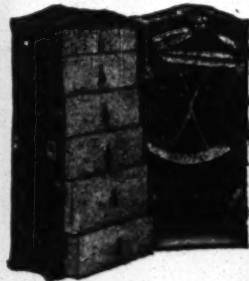
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Decatur, Ill.—Lincoln Sq. Theatre (Harry K. Shockley, mgr.) house dark. FRAY FORTER, lecturer with John Francis' Congress of Wonders, this season out with L. J. Heth Carnival Co., was a caller on CLIPPER's Decatur representative the other day. He is in Decatur on account of a death in his family. He will join the show again next week. WILLIS AUGUSTINE, who recently sold his model city, is running a new concession with the L. J. Heth Shows, called "Verdun in France." He is going well with this new concession on a five cent grand basis. FRED LESLIE is getting his barnyard circus ready for the fair season. He has booked most of his time already. Mr. Leslie played the big Mobile free street fair las. season, giving universal satisfaction. GEO. FENBERG, last season manager of the Em-

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Two Companies, two Straight Men, two Jew and Irish Comedians; all must be able to sing harmony in trio. S. and D. Teams, Sister Teams, Female Impersonator, Musical Acts, Singing Acts, Single Lady Singers. All ladies work in chorus. Chorus Girls, write. To insure reply all must state age, height, weight, singing voice and full particulars, with very lowest tab. salary. Pay own hotels. Join on wire. Allow a couple of days for forwarding of mail. Address DE LOSS MASQUERADERS, Bluefield, W. Va.

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Double Cornet in band. Must report immediately. Wire, stating salary. AL. G. FIELD, 50 East Broad St., Columbus, Ohio.

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Experienced Repertoire People, with strong specialties; Man for Leads, Heavies, Woman for Heavies, Characters, General Business, General Actor, double slide in orchestra. Useful People, doubling orchestra. No disorganizers or calamity howlers. Send photos, programs and full particulars. Address JOHN G. RAE. Week July 23, McDonald, Kansas; then Atwood, Kans.

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press, is booking a line of standard attractions for the New Auditorium Theatre, in Newark, O. PARKER COMEDY CO. had good business at Arcola, Ill., this week. Mr. Parker reports this has been an unusually good season for him. MANAGER HARRY C. SHOCKLEY, of the New Lincoln Square Theatre, is doing his booking from his Cincinnati office, and incidentally managing some of the big events that take place in Cincinnati. Mr. Shockley made a flying visit with his new treasurer of the Lincoln Square, Mr. Weldner, to Decatur, July 22, and returned to Cincinnati 24, to continue his arrangements for the first international sweepstakes race on the new Cincinnati motor speedway. The Lincoln Square Theatre orchestra had their first rehearsal at the Fishing Club, Sunday, July 9. They will have regular rehearsals up to the opening date in September. The members of the orchestra are: Robert Walter, director and first

violin; Roy L. Rees, second violin; Roy B. Ziegler, flute; M. E. Penwell, clarinet; Thomas Cantwell, cornet; A. W. Shade, trombone; Mrs. Chloe Rees, piano; E. V. Hankness, double bass; Adolph Schick Jr., drums.

Milford, Mass.—Lake Nipmuc (Dan J. Sprague, mgr.) vaudeville and pictures. B!! July 24-29: The Three Waiseys, Prof. Andrews and company, Ben Bernard, Tom Keene, Loyds and Churchill, Paul and Azela, J. M. Fulton. Sunday attraction, Waltham Brass Band, in concert, and the Irving Berlin Serenaders, eight in number.

Lowell, Mass.—Lakeview Park (E. H. Provencher, mgr.) for July 24 and week: Gangler's canines and pictures. Band concert Sunday. CANOE LAKE PARK (Graves & Ramsdell, mgrs.) —The Nat Fields Comedy Co. will entertain 24 and week.

THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.



Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

JOIN THE DISCUSSION CIRCLE.

Very often questions will arise on which there is a diversity of opinion. Such questions can be settled only by comparing the views of different groups of individuals and by analyzing the arguments, pro and con, relating to the proposition.

In a recent issue of *The Hospital* (published in London) a writer delves into much detail about the artistic temperament. He must have had some sad experiences with individuals of that "temperament," for he believes, from his analysis, that the key note to the "artistic temperament" is selfishness, accompanied by self-indulgence and sensitiveness to sensuous impressions. The following is, in part, what our writer says about persons endowed with the artistic temperament:

"If every man embodies the traits of some animal and will, at his death, be reincarnated as the animal whose nature he shares, then the possessor of the artistic temperament will undoubtedly spend the next phase of his existence as a cat. He has the cat's self-absorption and aloofness from his fellows, the cat's indifference to social ties and obligations, the cat's sleekness and sedulous care of its person, the cat's incapacity for steady industry, and habit of acting by fits and starts; the cat's luxuriousness and self-indulgence, the cat's fondness for play, and usually the cat's dishonesty and cruelty.

"The man of artistic temperament has usually been a spoiled child, and no doubt a good deal of undisciplined excesses of his adult life are due to the want of discipline in his childhood, but his traits are inborn, and though judicious discipline in childhood might subdue them, no discipline would eradicate them. Very often in his childhood he has been puny, his health has been delicate, and so he has been indulged, has escaped the wholesome discipline of school and has been excused from many a punishment that the healthy child would have suffered. Often he is the only son, and has been indulged on that account; often he has had a doting mother, often he has lost his father in early life, but though these conditions all favor the development of the artistic temperament, they do not create it. The disposition is inborn, and though it may be minimized by a sound and judicious bringing up, and fostered by an indulgent and foolish education, there is no reason that it can either be created or eradicated.

"The artistic temperament is certainly not strongly hereditary, and it may be doubted whether it is hereditary at all. It may appear sporadically in one member of a large family, the rest of whom are normal; it may appear in children in whose parents it is absent, and may be absent in children whose father possesses it in a high degree. It is more frequent in men than in women; but whatever its origin, it is a calamity to the family of its possessor, though it is not a calamity to the possessor himself. It does often bring him to irretrievable disaster. It is true, but it does not necessarily do so, and the very selfishness which is an integral and conspicuous element in it, may, if combined with a moderate share of prudence, secure for its possessor that ease and comfort for which he most craves, and make his life, if not prosperous and successful at least enjoyable. He does not always wreck his own life, but if the temperament is highly developed he will infallibly wreck the lives of others.

"They constantly seek to attract attention and interest from others, but they are not men of action. They are saunterers. They are lookers on on the battle of life, and restrict their exertions to criticizing and sneering at those who do the fighting. In as far as they act at all, their action is recreative. They are dexterous and nimble, and can do many useless things neatly and well. They are skillful at games, and so they should be, for they spend on games a very disproportionate share of their time. . . . They are often very good amateurs, but they are no more than amateurs even in the profession they adopt. To attain professional rank, even in an artistic or purely recreative avocation, such as that of the conjurer, requires persistence in steady industry, and of steady industry they are incapable. They will occupy themselves only as long as the occupation is pleasant and congenial to them. The minute it begins to pall and become tedious it is thrown aside. This is not work, it is occupation but it is not work, for work is doing that which is distasteful. If they work at all it is by fits and starts, in snatches of brief duration, and in the doing they are inefficient, inattentive, procrastinating, dilatory and leave their tasks half done. As long as the work has the attraction of novelty they will pursue it with enthusiasm and energy, but they do not persist. As soon as it becomes tedious it is abandoned. They are unmethodical. They have neither foresight to devise a plan for themselves nor the tenacity to adhere to a plan made for them, and are too lazy to be orderly in business.

"In business affairs they are unthrifty and extravagant. They spend disproportionately on present indulgence, on personal adornment and pleasure, and have little regard to future wants, and none whatever for the welfare of others, even of those nearest to them. They borrow without any intention to repay; they cheat without shame, and care not of how much they may deprive others so that their immediate wants are satisfied. Any one—father, mother, sister, wife or even child—may work for them or want for them, and they take all that is given to them as their natural right, for they express no gratitude, for they feel none; and for which they neither own nor feel obligation. In the extreme instances of this temperament, even the ordinary obligations of morality are not acknowledged as binding or applicable to themselves, so they are quick to resent any relaxation of these rules by which they may suffer."

While there are some truths in the argument put forth in the preceding paragraphs, it also bristles with gross exaggerations; it also conveys to me the impression that the picture is blurred, that the man who painted it had little experience with people who have the truly "artistic temperament." I should enjoy the dissection of his arguments and show their flimsiness, but I decided to give my readers the opportunity to express their views on the question. Send me your opinions. Members of the theatrical profession are constantly in contact with people who display the "artistic temperament," and they can judge whether or not the picture drawn above is a correct one or not. I reserve my views for a later date—after I have heard what you have to say. Join THE CLIPPER'S DISCUSSION CIRCLE.

ANSWERS TO CORRESPONDENTS.

NERVOUS SORE!

MISS B. M., Brooklyn, N. Y., writes:

DEAR DOCTOR: I was a performer years ago and my husband is still in the profession. We take great pleasure each week in reading your health articles in THE NEW YORK CLIPPER. I would be grateful if you would answer the following question: For years I have had a little sore come on the end of my spine. This would occur only after a sick spell or after being run down for some reason or other. The trouble made its appearance in the form of a white cluster of vesicles which were inflamed and would itch. I would then wear a vaccination shield and paint the spot with iodine for three or four days and it would disappear. I have just got over an attack of quinsy and they appeared again. They were full of pus. I pricked them with a needle and it now has the appearance of a vaccination sore. I was told that it is a nervous sore. I want to know if it is a dangerous affliction and what causes it, and also what can be done for it. Many thanks, etc.

REPLY.

It often happens that in nervous individuals, especially after an illness or strain, superficial sore spots develop. In a sense "nervous sore" is an applicable term, though not much made use of. The systemic condition responsible for the occurrence of same should be sought and eradicated. General tonic treatment is excellent. Arsenical preparations give good results in such instances.

Fowler's Solution (prescribed by a doctor) in doses of two to four drops daily, three times, and well diluted, is doing good service. The condition need not cause any alarm. As soon as the general systemic condition is improved these sores should occur no more.

BLOOD PURIFIER.

B. C. K., Slaton, Tex., writes:

DEAR DOCTOR: I do not believe in patent medicines. Please advise me as to a good blood purifier, through the Health column of THE CLIPPER. Many thanks, etc.

REPLY.

I agree with you on the first proposition. The use of blood purifiers (?) as a general proposition is as foolish as it is useless. These preparations should be used by people only who have a disease of the blood, and then a special course should be prescribed to suit the individual case. Taking blood purifiers, so called, on general principles is nonsense.

DID GOOD WORK.

ANONYMOUS, San Antonio, Tex., writes:

DEAR DR. THOREK: I am a constant reader of THE NEW YORK CLIPPER. I know of two cases where ruination is facing an otherwise splendid family as a result of drink. I have taken pains to let some of the people in question read your article in THE CLIPPER on "Visual Evidence," published recently. It evidently did good work, for the mother of one of the boys has told me in all confidence and sincerity that her "Bill" has sworn off. I hope that many of the victims of alcoholism will take heed before the same fate reaches them that has befallen the subject of your article. God prosper THE CLIPPER for the excellent service rendered to humanity through its columns.



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COMBINATION OF TROUBLES.

MR. J. F., New Franklin, Mo., writes:

MY DEAR DOCTOR: We are professional people, and adherents to the Health Department of THE CLIPPER. I have been troubled greatly with stomach and bowel troubles. I have violent headaches for days at a stretch. It is hard for me to get my bowels to act. I take Bromo Seltzer for my headaches. I am nervous but energetic. I am busy during the Summer on our farm. Lately my blood has gone wrong in the following manner: While working with a corn cultivator, about two weeks ago, the wrench slipped and I struck my chin on the iron frame, bruising the skin and cutting inside of my mouth severely. A boil developed. In three days it was as big as an apple and extremely painful. There is now another boil on my arm. My hand is swollen and very painful. I am living principally on a vegetable and egg diet. One doctor says eliminate fruits and sweets; another says eat them. I will look for information in THE CLIPPER. Many thanks for same.

REPLY.

A teaspoonful of effervescent sodium phosphate in a glass of water on the empty stomach will act favorably in your case. Most headache remedies contain heart depressant drugs—some more, some less—and if you value your heart function keep away from them. Try to find the cause for the headaches (in your case it is in all probability due to gastric derangements) and eliminate it. Then your headaches will cease. You are the sole judge whether or not fruits agree with you. If they agree with your digestion, eat them; if not, eliminate them. As long as the boils are localized and discharge their contents you need entertain no fears. If temperature develops, if the affected parts look angry and inflamed, do not meddle with household remedies, but have a good, conscientious physician attend you.

HEAT EXHAUSTION.

MRS. F. S., Dubuque, Iowa, writes:

DEAR DOCTOR: My husband, an actor, is subject to attacks of heat exhaustion during the hot Summer months. He suffers much from them. Fortunately, this year, he has had no spell as yet, but he has had them regularly for the past four years. What is best to do when he gets one of these spells? I will look for an answer in THE CLIPPER.

REPLY.

During an attack of heat exhaustion the first thing to do is to reduce the temperature of the body. This is best accomplished as follows: Strip patient, wrap him in a cold wet sheet and keep sheet wet by frequent sprinkling with cold water. Do this until the mind is perfectly clear. You may apply cold cloths to head, neck and face. Do not apply ice to head directly. After recovery from such attacks it is well to increase the bodily resistance to subsequent attacks. Avoidance of the direct rays of the sun is essential. Prevention, of course, is better than cure. Proper clothing and head wear are essential in frustrating attacks of heat stroke.

WHITE ELEVATIONS ON FACE (MILIUM).

MRS. D. E. J., Logansport, Ind., writes:

DEAR DOCTOR: Please advise me, through THE CLIPPER, on the following: I am past forty and have never had any blemishes on my face except a small elevation resembling a mole on my forehead, which appeared about fifteen years ago. My physician took it off with electricity, but it returned. In the last year I had three more come on my forehead, two on my neck and behind the ear. Please tell me what they are and what to do for them.

REPLY.

You have "milia," so-called technically. The condition is not at all one of moment, and you may have them successfully removed. They will recur if the little sac in which they rest is not destroyed. The physician who removed the first one by electricity did well, but another physician, perhaps, would have prevented the recurrence of the trouble. You may have the ones appearing now treated in a similar manner. It is the best form of treatment known.

MRS. A. C. SUTLES, Atlanta, Ga.; H. HARVEY, St. Louis, Mo.; J. M. HALL, Lewiston, Pa.; H. E. HURK, Junction City, Kan.; ETHEL H. CARTER, Cincinnati, O.; J. L. SLAVIN, Yonkers, N. Y.; EARL GOFORTH, Bloomington, Ill.—Your letters received personal attention and answers sent to addresses given. L. P. O.—You have nothing to worry about. Things will come your way. Just follow your physician's suggestions. They are all right.

MR. W. VENE—Letter sent to your New York address, returned, stating you had left. MRS. J. LYONELL—Your letter answered by mail. W. P. L.—Will see him, no doubt, at the Exhibitors' Convention, Chicago, and will advise him to do the right thing. P. LE R., Minneapolis, Minn.—It is no small matter there where lay people make a mistake by treating these conditions lightly, and wake up only after irreparable damage results from the neglect. OLIVER B., Cincinnati—Write the Wm. R. Jenkins Publishing Company, New York. They will give you the necessary information.

ROUTE LIST DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Aborn Opera Co.—Newark, N. J., indef.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Coat Tales" (Arthur Hammerstein, mgr.)—Atlantic City 24-29.
"Cheating Cheaters" (A. H. Woods, mgr.)—Atlantic City 31-Aug. 5.
Dillon & King Co.—Oakland, Cal., indef.
Dixey, Henry E.—Garrick, Chicago, 24, indef.
Fields, Lewy—Astor, New York, indef.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Harris, New York, 24, indef.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Cort, Chicago, Aug. 5, indef.
"Passing Show of 1918"—Winter Garden, New York, indef.
"Pair of Queens, A"—Cort, Chicago, indef.
"So Long, Letty" (Oliver Morosco, mgr.)—Olympic, Chicago, indef.
"Silas Green From New Orleans" (Prof. Eph. Williams, mgr.)—Ethel, W. Va., 26, 27, Holden 28, Huntington 31, Ashland, Ky., Aug. 1.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Casino, New York, indef.
"World of Pleasure, A"—Palace, Chicago, indef.
Ziegfeld "Follies"—New Amsterdam, New York, indef.

STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.

Academy Players—Haverhill, Mass., indef.
Alcazar Players—San Francisco, indef.
Alcine Players—Wichita, Kan., indef.
Albee Stock—Providence, indef.
Angell's Comedians—Orient, Ia., 24-29.
Angell's Comedians—Casey, Ia., 24-29.
Bainbridge Players—Minneapolis, indef.
Bleecker Players—Albany, N. Y., 24-29, closes season.
Benson's Players—Lexington Park, Boston, indef.
Burbank Players—Los Angeles, indef.
Burns' Players—Colo. Springs, Colo., indef.
Bonstelle Stock—Detroit until Aug. 12.
Benjamin, Jack, Stock—Herrington, Kan., 31-Aug. 5.
Carroll Comedy Co. (Ion Carroll, mgr.)—Sutton, W. Va., indef.
Colonial Stock—Cleveland, indef.
Colonial Players—Pittsfield, Mass., indef.
Colton Co.—Ambia, Ind., 24-29.
Colton Co., No. 2—Cromwell, Ind., 23-29.
Chase Lister Stock—Grinnell, Ia., 24-29.
Denham Stock—Denver, indef.
Dubinsky Bros. Stock—St. Joseph, Mo., indef.
Douthitt Wilson M. C. Players (Ben Douthitt Wilson, mgr.)—Youngstown, O., indef.
Deming, Lawrence, Theatre Co.—St. Joseph, Mo., indef.
Desmond, Ethel, M. C. Co.—St. Andrew, Fla., 24-29, Pensacola 31-Aug. 5.
De Voss, Flora, Northern (J. B. Rotnau, mgr.)—East Troy, Wis., 24-26, Delavan 27-29, Reedsburg 31-Aug. 5.
Dodge, Sanford, and Players—Denver, Col., indef.
Edwards, Mae, Players (Chas. T. Smith, mgr.)—Lindsay, Ont., Can., indef.
Eckhardt, Oliver, Players—Regina, Sask., Can., 24-29.
Felber & Shea Stock—Akron, O., indef.
Ferguson Bros. Stock—Asheville, N. C., indef.
Gieser, Vaughan, Stock—Rochester, N. Y., indef.
Hudson Players—Union Hill, N. J., indef.
Hamilton Stock—Gloversville, N. Y., indef.
Hall Players—Altoona, Pa., indef.
Hayes Players (Edmund Earl, mgr.)—Springfield, Vt., indef.
Keith Stock—Portland, Me., indef.
Knickerbocker Players—Syracuse, N. Y., indef.
Lynch, Edward, & Players—Omaha, indef.
Lincoln Players (John T. Prince, mgr.)—Lincoln, Neb., indef.
Lewis-Worth Stock (Gene Lewis, mgr.)—Dallas, Tex., indef.
Lorch, Theodore, Stock—Colo. Springs, Colo., indef.
Lewis, Wm. E., Stock—Stapleton, Neb., 24-29, Arnold 31-Aug. 5.
La Porte Stock—Greenville, O., 24-29.
Morosco Stock—Los Angeles, indef.
McWatters-Webb-Melvin Stock (Sam C. Miller, mgr.)—Saginaw, Mich., indef.
Morgan, Jack, Players—Wheeling, W. Va., indef.
Moses, Edmund, Players—Steuenville, O., indef.
Miller, Henry, Stock—San Francisco until Sept. 16.
Meehan, John, Players—Newport, R. I., indef.
Manning, Frank, Show—Norcraft, Kan., 24-29.
Mallory, Clifton, & Co. (Messrs. Shaw & Loar, mgrs.)—Galesburg, Ill., 26, Pontiac 27, Havana 28, Rock Island 29.
MacTaff Co.—Flat Rock, Ill., 24-29.
Morgan, J. Doug. (J. Doug. Morgan, mgr.)—Manchester, Ia., 24-29.
Millette Comedy Co.—Horse Cave, Ky., 24-29.
Northampton Players—Northampton, Mass., indef.
National Stock—National, Chicago, indef.
National M. C. Co.—Detroit, indef.
Nutt, Ed., Players—Slaters, Mo., 23-29.
Orpheum Players Stock (Ed. Williams, mgr.)—Quincy, Ill., indef.
Poli Players—Scranton, Pa., indef.
Poli Stock—Springfield, Mass., indef.
Poli Stock—Hartford, Conn., indef.
Poli Stock—Worcester, Mass., indef.
Pabst Stock—Pabst, Milwaukee, indef.
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.
Ripley, George W.—Georgetown, N. Y., 27-29.
Robins' Players (Edwin H. Robins, mgr.)—Toronto, Can., indef.
Rae, John G., Co.—McDonald, Kan., 23-29, Atwood 30-Aug. 5.
Strand-Arcade Stock—Toledo, O., indef.

Spooner, Cecil, Stock—Bridgeport, Conn., indef.
St. Claire, Winifred, Stock—Trenton, N. J., indef.
Stanley Stock—Albion, Ill., 24-29.
Temple Players—Rochester, N. Y., indef.
Temple Stock (Clark Brown, mgr.)—Hamilton, Ont., Can., until Aug. 26.
Urban Stock (Will L. White, mgr.)—Stonington, Me., 24-26, Northeast Harbor 27-29.
Victoria Theatre Stock—Victoria, Chicago, indef.
Wallace, Chester, Players—Ashtabula, O., indef.

BANDS AND ORCHESTRAS.

Alexander's Orchestra—Woodside Park, Phila., indef.
Bouton's American Band (J. L. McCon, mgr.)—Ft. Worth, Tex., until Sept. 3.
Conway, Patrick, Band—Willow Grove Park, Phila., 24-29, Atlantic City, N. J., 30-Aug. 26.
Creatore, Giuseppe, Orchestra—Forest Park, Chicago, indef.
Cavallo's Band—Riverview Park, Chicago, indef.
Foreman Band—Oakland, Cal., indef.
Lutz's, Carrie, Colonial Ladies' Orchestra—Gloucester, N. J., indef.
Lewis' Reading Band (Bob H. Roberts, mgr.)—Sea Isle City, N. J., indef.
White Hussars (Al. Sweet, mgr.)—Plymouth, Ind., 26, Kalamazoo, Mich., 27, Ypsilanti 28, Mt. Clemens 29, Pt. Huron 31, Lapeer Aug. 1, Flint 2, Saginaw 3, Alma 4, Belding 5.
Zita & Boston Ladies' Orchestra—Grand Rapids, Mich., indef.

COMPANIES IN TABLOID PLAYS.

Bernard's, Al. & Gertrude, Girls & Boys From Dixie (Al. Bernard, mgr.)—Little Rock, Ark., indef.
Clark, Billy, Comic Opera—Palatka, Fla., 27-29, St. Augustine 31-Aug. 5.
Empire Girls (Fred Siddon, mgr.)—Ocean City, Ind., 24-29.
Jewel's Jubilee Girls—Salsbury, N. C., 24-29.
Loring's Musical Revue (M. J. Meaney, mgr.)—Portland, Me., 24-29.
McAuliffe, Jere, Mus. Revue (Fred Bowman, mgr.)—Belfast, Me., 24-29, Portland 31-Aug. 5.
Shantz Premier Girls—Camden, N. J., indef.
Strand, M. C. Co.—Poughkeepsie, N. Y., 24-29.
Sub Marine Girls (Merseu Bros., mgrs.)—Cathage, Mo., 23-29, Springfield 30-Aug. 5.

CARNIVALS.

Arena Amuse. Co.—Youngstown, O., 24-29.
Big Four Amuse. Co.—Whitington, O., 24-29.
Corey Shows—Ironwood, Mich., 24-29.
Great Atlantic Shows—Westport, Md., 24-29, Frostburg 31-Aug. 5.
Jones Bros. Shows—Toronto, Ont., Can., indef.
Lachman, Lewis, Shows—Augusta, Kan., 24-29.
Meyerhoff Show—Reading, Pa., 24-29.
National Exposition Shows—Hays, Pa., 24-29.
Reiss, Nat. Shows—De Kalb, Ill., 24-29.
Reynold's Greater Shows—Weston, W. Va., 24-29, Richwood 31-Aug. 5.
Ruppel Mighty Midway Show—Chestnut Hill, Phila., 24-29.

Philadelphia, Pa., 24-29.
Sol & Rubin Shows—Titusville, Pa., 24-29, Oil City 31-Aug. 5.
Todd & Son Shows—Alexandria, Ind., 24-29, Marion 31-Aug. 5.
Zeldman & Pollie Shows—Gary, Ind., 24-29.

CIRCUSES.

Barnum & Bailey's—Lima, O., 26, Toledo 27-29.
Barnes, Al. G.—Adrain, Mich., 26, Tremont, O., 27, Norwalk 28, Painesville 29, Dunkirk, N. Y., 31, Lockport Aug. 1, Albion 2, Lyons 3, Auburn 4, Fulton 5.
Buffalo Bill and 101 Ranch—Schenectady N. Y., 26, Oneonta 27, Cobleskill 28, Saratoga Springs 29, Gloversville 31, Amsterdam Aug. 1, Herkimer 2, Utica 3, Oswego 4, Watertown 5.
Christy Bros. (Geo. W. Christy, mgr.)—Leeds, N. Dak., 26, Willow City 27, Cando 28, Doyon 29, Inkster 30, Edinburg Aug. 2, Mountain 5.
Cook & Wilson—St. Johnsbury, Vt., 26, Woodsville, N. H., 27, Barre, Vt., 28, St. Albans 29, Plattsburg, N. Y., 31, Ticonderoga Aug. 1, Whitehall 2, Glens Falls 3, Saratoga Springs 4, Schenectady 5.
Gentry Bros.—E. Liberty, Pa., 26, Ed Liverpool, O., 27, Uhrichsville 28, Cambridge 29, Canal Dover 31, Ravenna Aug. 1, Akron 2.
Hagenbeck-Wallace—Kokomo, Ind., 26, Elwood 27, Muncie 28, Greensburg 29, Indianapolis 31, Crawfordsville Aug. 1, Danville, Ill., 2, Kentland, Ind., 3, Monticello 4, Rensselaer 5.
La Tena's—Lachute, Que., Can., 26, St. Jerome 27, Joliet 28, Grand Mere 29.
Ringling Bros.—Fargo, N. Dak., 26, Fergus Falls, Minn., 27, St. Cloud 28, Duluth 29.
Self-Photo Show—La Crosse, Wis., 26, Rockford, Ill., 27, Mendota 28, Monmouth 29.
Sparks, John H., Shows—Falmouth, Mass., 26, Hyannis 27, Wareham 28, Newport, R. I., 29, Bristol 31, Woonsocket Aug. 1, Rockville, Conn., 2, Ansonia 3, Bridgeport 4, New Rochelle, N. Y., 5.
Silver Family Shows (Bert Silver, mgr.)—Brighton, Mich., 26, South Lyons 27, Milford 28, Halley 29, Fenton 31, Lindon Aug. 1.

MISCELLANEOUS.

Bragg & Bragg (Geo. M. Bragg, mgr.)—Snowville, N. H., 24-29, Bartlett 31-Aug. 2, Center Conway 3-5.
Imperial Quartette (Jack Anderson, mgr.)—Tombstone, Ariz., 26, Bisbee 27, Megales 28, Tucson 29, Phoenix 30, Prescott Aug. 1.
Lucey, Thos. Elmore—Glasgow, Mont., 26, Malta 27, Dodson 28, Harlem 29, Gilford 31, Joplin Aug. 1, Chester 2, Shelby 3, Brady 4, Dutton 5.
Smith, Mysterious (Albert P. Smith, mgr.)—Germania, Ia., 2, 27, Bancroft 28, Wesley 29, Ayrshire Aug. 1, Breda 2, 3, Kirkman 4, Marne 5.
Swain, W. I., Show—Altamont, Ill., 24-29.
Swain, W. I., Show—Lewisburg, Tenn., 24-29.
Thompson, Frank H., Georgetown, Wis., 24-30.

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For Two Night and Week Stands.
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Leading Woman, Second Business Woman, Character Woman, Character Man, Heavy Man, General Business Man, Comedian.

All but Leads and Heavies must do Specialties. Also All Advance Man and Piano Player. Prefer married people. Make salary according to the times as you will get it. Must join by Aug. 5.
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People in all Lines for Repertoire Co. for balance Summer season. Going south for Winter. Director, with scripts; Juvenile, Character Comedian and Heavy Man; Leading Woman; Ingenue and Character Women. Those with specialties and those doubling best preferred. Musicians for B. and O. Starr, Senter, Jodens, Sousa write or wire. Rehearsals July 31. Open Aug. 7, near Charleston, W. Va. FRED MUTCHLER, Manager, Charleston, W. Va.

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Juveniles and Gen. Bus. Singing and Talking Specialties. Ginger, wardrobe, ability and experience. Address ART. ATKINS, Gen. Del., Des Moines, Iowa.

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CIRCUS

BARNUM & BAILEY'S CLOWN CLUB.

All the members of the Clown Club learned at the last meeting that there is a treat in store for them in a few weeks.

There were many visitors on the lot bright and early at Newark, N. J.

(Keep quiet! I'll be president yet.)

Had a letter from Chas. Ruffy. He is spending the Summer in Philadelphia. Kind regards to everyone in the dressing room.

At Youngstown, O., I had the pleasure of seeing Jack Donahue. Jack is well known in show business, and everyone who knows him can say he is a real gentleman. Jack wishes to state that he is in business for himself, and is no longer connected with Bailey & Co., at Cleveland. When in Youngstown call on the D. E. A. Sign Co. (Hello, Jas. Altshuler.) The bunch with the show wish Jack and you success.

Pat Valdo (Valle), who owns the horse beautiful (Nicodemus) has signed a contract with a big moving picture concern. Archie and Kidney, there's a chance to work in the horse this Winter. Just think, you'll be in the movies.

While the Barnum show played Erie, Pa., Bert Laradoc was a visitor in the dressing room. After the show he invited some of the folks to his private boat. They all had a jolly time. Mr. Laradoc is a clever performer and is spending his Summer months in Erie. His principal sport is boating and fishing.

Bill Devitt caught "a fish." The party consisted of Mr. and Mrs. Bradna, Mr. and Mrs. La Mont, James Tedy, Max Rose, Fied Derrick, Joe Belford, Ed. Millett, Buck Baker, Grace White, Emily Silbon, Pat Valdo, Jack Hedder.

Jack (Kidney) Kantenbrink, Toby Thomas, Swain, Wells and Bill Devitt.

Jack Hedder can easily be caught without bait.

Mr. Bradna was the first to pull in his line. The bunch stood around him ready to give him the ha! ha! "A fish! A fish!" cried Kidney, as Mr. Bradna pulled in his line. The party had a great time. Many thanks to Mr. Laradoc.

THE CLIPPER is a favorite in the dressing room.

Charles Ruffy, where are you hiding?

Charlie Header, Jack's brother, is spending his vacation on the show. Charlie is having the time of his life. It will be a sad day when school opens. Once again Archie has given up baseball and gone back to his needle work.

Billy Rice, of the Hagenbeck Show—"Have you got it, some tickets?"

Page Harry Clemings, Page Harry Clemings, B. J. Keith on the 'phone.

All the English boys paid their country a visit while at Niagara Falls.

Herman Joseph nad Ernest Anderson are the principals in "Little Nickle."

CAST:

Equestrian director, Pat Valdo.

Band leader, McStay.

Herman Jacobs.

GOLLMAR BROS. SHOWS.

Rath Bros. were visitors at Great Falls, Mont. Homer (Red) Sheridan is a daily visitor at the 5c. and 10c. stores.

Tex McCloud was the guest of Walter Gulce at Great Falls, Mont.

While making a slide from the top of the tent, at the matinee at Miles City, Mont., Toto Namba fell, and was laid up for a few days.

Wm. (Shorty) Hewitt is thinking of buying a horse, he probably wants it to practice entry this Winter.

Earl Cline has obtained a position as a traveling salesman for a well known Milwaukee brewery this Winter.

The ring number is getting its share of applause, and is a strong one, Loos and Loos, Margette Jackson, Art La Fleur and Chas. (Buck) Leahy.

Doc Chapman, the general manager of concessions, is very much in evidence with his broad smile.

Buck Gehlord is riding a bucking broncho, with a flat saddle, in the concert.

All is quiet in clown alley, the bunch having decided who the next president will be when the European war is over.

Toy Wallace and Chas. (Buck) Leahy say they are not going to Mexico, as they are not mad at the Mexicans.

Frank Ardell, of the Flying Fishers, met his future wife at Great Falls, Mont. Go to it Frank, we're for you.

Ralph Lane's pit show is still getting the money.

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Able to join on wire.

First class Straight Man, with good singing voice; Comedian; Lady Musicians, Man Leader (Pianist). Age, height, weight, lowest salary first letter. SHEA-BRANT, Tab. Dept., Erie Bldg., Cleveland, Ohio.

ANY ONE knowing the whereabouts of BEN J. KRAMPE, please notify his wife, as his son Ernest is dangerously ill with a broken shoulder and dislocated collar bone. Mrs. B. KRAMPE, 8311 E. 18 St., Kansas City, Mo.

At Janestown, N. Dak., the inmates of State Asylum were visitors at the afternoon performances.

Danny La Rane, Doc Chapman's foremost candy butcher, is praying for cold weather, as the juice joints are doing big business.

The Slide Pole Sisters left the show at Bismarck to play the parks and fairs.

Miss Odell Gebard purchased a new horse at Round Up, Mont.

The battle cry of clown alley is, "Deal me in."

Steve Smyth, assistant boss hostler, was injured by his horse falling, severely injuring his knee. Clever work by Dr. Slack he was able to be about in a few days.

FALLS FROM MOVING TRAIN.

Mrs. Lillian Osterner, one of the performers of the Barnum & Bailey Circus, fell from the car on which she was riding while the train was speeding toward Altoona, Pa. She received painful, but not serious, injuries.

PARKS AND FAIRS.

WHITE CITY NOTES.

A new recently installed concession is a well constructed periscope, such as is used for the navigation of submarines is mounted on the top of a darkened booth in such a manner as to project a picture of the surrounding scenery on a screen near the floor.

White City's first professional roller skating races were witnessed by a tremendous crowd on Friday evening, 21. As an added attraction Mr. and Mrs. Grady gave an amateur one-half mile handicap exhibition race.

The contestants in the one mile invitation professional race were: Roland Cloni, a world champion; Leon Kelm, former world's amateur champion (representing White City); Joe Lowry, Ed. Swartz, the old Roman; George Swartz, Freddie Terrell and George Striker. Roland Cloni, of Chicago, won the race, his time being 6:06 1/4; Leon Kelm (representing White City) was second, Becker third, G. Striker fourth.

Morris Belfield president of the White City Amusement Co., is contemplating a visit East in the very near future. The management is going to expand next season and a full announcement will be made through these columns shortly.

CONNECTICUT.

BEACON VALLEY, Naugatuck, O. 11, 12, Edward J. Ahern.
BARKHAMSTED, COLEBROOK and HARLAND, Riverton, O. 12, H. P. Deming.
CHESTER, Chester, S. 22, Clarence F. Spencer.
COLCHESTER, Colchester, S. 14, Myron R. Abell.
CORNWALL, Cornwall, S. 22, A. C. Borland.

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Big Bargain. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor Trunks and Bal Trunks.
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15 people. Band and orchestra. FLOYD TROVER, Mgr. Permanent address: Western Show Print, Seattle, Wash.

WANTED--A1 SKETCH TEAM

That can change for week, work in acts, put them on and make them go. We pay salary every week. Only one show a day. Best of treatment and steady work. Join on wire. Address SECARDO & RITCHISON, Beaver Falls, Lewis Co., N. Y.

Strong Cornet Player Wanted

To double stage and front door. Also Trombone Player, to double stage. Address C. R. REVO, Gen. Del., Rockland, Maine, until Aug. 1.

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8th ANNUAL

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DANBURY, Danbury, O. 2-7, G. M. Rundle.
E. HADDAM GRANGE, E. Haddam, S. 19, Mrs. Alice Brainerd.
GOSHEN, Goshen, S. 4, George Cook.
GRANBY, Granby, S. 27, Chas. Allhouse.
GUILFORD, Guilford, S. 27, R. De F. Bristol.
HADDAM NECK, Haddam Neck, S. 4, R. S. Bailey.
HARWINTON, Harwinton, O. 3, R. G. Bentley.
LYNNE GRANGE, Hamburg, S. 20, J. W. Statz.
NEW HAVEN, New Haven, S. 13, 14, W. C. McIntosh.
NEW LONDON, Norwich, S. 4-6, W. W. Beckwith.
NO. STONINGTON GRANGE, No. Stonington, S. 19-21, E. Frank White.
NORFOLK, Norfolk, S. 7-9, Philemon W. Johnson.
ROCKVILLE, Rockville, S. 26-28, P. B. Leonard.
STAFFORD SPRINGS, Stafford Springs, O. 10-12, R. W. Smith.
SALISBURY, Salisbury, S. 2-4, Malcolm D. Rudd.
UNION AGRICULTURAL, Somers, O. 4, Dwight Percival.
WASHINGTON, Washington, S. 1, C. E. Hough.
WINDHAM, Brooklyn, S. 19-21, M. J. Frink.
WOLCOTT, Wolcott, O. 11, W. V. Warner.
WOODSTOCK, So. Woodstock, S. 11-13, L. H. Healey.

STATE FAIRS AND EXPOSITIONS.

ALABAMA STATE FAIR, Birmingham, O. 5-14, S. H. Fowlkes.
ALABAMA STATE EXPOSITION, Montgomery, O. 23-28, George T. Barnes, P. O. Box 732.
AM. ROYAL LIVE STOCK SHOW, Kansas City, Mo., O. 2-7, W. H. Weeks.
ARIZONA STATE FAIR, Phoenix, N. 13-18, F. D. Shaughnessy.
BAINBRIDGE TRI-STATE FAIR, Bainbridge, Ga., O. —, Quimby Melton.
BURLINGTON TRI-STATE FAIR, Burlington, Ia., A. 12-19, Geo. H. Holcombe, 512½ Iowa State Bank Bldg.
CALIFORNIA STATE FAIR, Sacramento, S. 2-9, Chas. W. Paine.
COLORADO STATE FAIR, Pueblo, S. 18-23, Chas. M. Welch.
DELAWARE STATE FAIR, Wilmington, S. 4-8, S. H. Wilson, 1 West Fifth Street.
DELAWARE STATE CORN SHOW, Newark, D. —, Prof. A. E. Grantham.
GEORGIA STATE FAIR, Macon, N. 2-11, Harry C. Robert, Pylhian Castle Bldg.
GEORGIA-CAROLINA FAIR, Augusta, Ga., N. 13-18.
GEM STATE FAIR, Boise City, Idaho, S. 25-30, O. P. Hendershot.
HAGERSTOWN INTER-STATE FAIR, Hagerstown, O. 10-13, D. H. Stealey.
ILLINOIS STATE FAIR, Springfield, S. 15-23, B. M. Davidson.
INDIANA STATE FAIR, Indianapolis, S. 4-8, Chas. Downing, 14 State House.
IOWA STATE FAIR, Des Moines, A. 23-S. 1, A. R. Corey.
INTERNATIONAL LIVE STOCK EXPOSITION, Chicago, Ill., D. 2-9, B. H. Helde.
INTER-STATE LIVE STOCK FAIR ASSOCIATION, Sioux City, Ia., S. 18-23, Joe Morton.
INTER-STATE FAIR ASSOCIATION, Trenton, N. J., S. 25-29, Mahlon R. Margerum.
INTER-STATE FAIR, La Crosse, Wis., S. 26-29, C. S. Van Auken.
KANSAS STATE FAIR, Hutchinson, S. 16-23, A. L. Sponsler.
KANSAS STATE FAIR ASSOCIATION, Topeka, S. 11-16, Phil Eastman.
KENTUCKY STATE FAIR, Louisville, S. 11-16, W. J. Gooch.
KANKAKEE INTERSTATE FAIR, Kankakee, Ill., S. 4-9, Len. Small.
LOUISIANA STATE FAIR, Shreveport, N. 1-6, Louis N. Brueggerhoff, Box 1100.
MARION INTER-STATE FAIR, Marion, Ia., A. 21-25, Claude W. Lutz.
MARYLAND STATE FAIR, Timonium, S. 5-9, Jas. S. Nuebear.
MINNESOTA STATE FAIR, Hamline, S. 4-9, John C. Simpson.
MICHIGAN STATE FAIR, Detroit, S. 4-13, G. W. Dickinson, 501 Bowles Bldg.
MISSISSIPPI STATE FAIR, Jackson, O. 23-28, Mable L. Stire.
MISSISSIPPI-ALABAMA FAIR, Meridian, Miss., O. 16-21, A. H. George.
MISSOURI STATE FAIR, Sedalla, O. 23-30, E. T. Major.
MONTANA STATE FAIR, Helena, S. 25-30, Pete B. Snelson.
MEMPHIS TRI-STATE FAIR, Memphis, Tenn., S. 24-O. 3, Frank D. Fuller.
NEBRASKA STATE FAIR, Lincoln, S. 4-9, W. R. Mellor.
NEW MEXICO STATE FAIR, Albuquerque, O. 24-28, R. W. Wiley.
NEW YORK STATE FAIR, Syracuse, S. 11-16, Albert E. Brown, State House.
NORTH CAROLINA STATE FAIR, Raleigh, O. 17-21, Joseph E. Pogue.
NORTH DAKOTA STATE FAIR ASSN., Fargo, Jy. 17-22, C. A. Nash.
NORTH DAKOTA STATE FAIR, Grand Forks, Jy. 25-29, D. V. Moore.

NORTHERN WISCONSIN STATE FAIR ASSN., Chippawa Falls, S. 18-22, C. E. Johnson.
OHIO STATE FAIR, Columbus, A. 28-S. 1, G. A. Stauffer.
OKLAHOMA STATE FAIR, Oklahoma City, S. 23-30, I. S. Mahan, 130½ W. Grand Ave.
OREGON STATE AIR, Salem, S. 25-30, A. H. Lea.
PACIFIC INTERNATIONAL LIVE STOCK EXPOSITION, No. Portland, Ore., D. 4-9, O. M. Plummer.
QUEBEC PROVINCIAL EXHIBITION, Quebec, Can., A. 28-S. 2, George Morriset.
ROCHESTER EXPOSITION, Rochester, N. Y., S. 4-9, Edgar F. Edwards.
SOUTH DAKOTA STATE FAIR AND EXPOSITION, Huron, S. 11-15, C. N. McIvalne.
SOUTH TEXAS STATE FAIR, Beaumont, N. 10-18, C. R. Bone.
SPOKANE INTER-STATE FAIR, Spokane, Wash., S. 4-9, Edith Jones.
ST. LOUIS AGRICULTURAL FAIR, St. Louis, Mo., O. 2-7, John T. Stinson.
SOUTHEASTERN FAIR ASSN., Atlanta, Ga., O. 14-21, R. M. Striplin.
TENNESSEE STATE FAIR, Nashville, S. 18-23, J. W. Russwurm.
TEXAS COTTON PALACE ASSOCIATION, Waco, N. 4-19, S. N. Mayfield.
TEXAS STATE FAIR, Dallas, O. 14-29, W. H. Stratton.
UTAH STATE FAIR, Salt Lake City, O. 2-7, Horace S. Ensign, Vermont Building.
VANCOUVER EXPOSITION ASSOCIATION, Vancouver, B. C., Can., A. 14-19, H. S. Rolston, 424 Pacific Building.
VERMONT STATE FAIR, White River Jct., S. 12-15, F. L. Davis.
VIRGINIA STATE AIR, Richmond, O. 9-14, A. Warwick.
WASHINGTON STATE FAIR, No. Yakima, S. 18-23, Frank Meredith.
WEST MICHIGAN STATE FAIR, Grand Rapids, S. 19-22, L. A. Lfly.
WEST VIRGINIA STATE FAIR, Wheeling, S. 4-8, B. H. Swartz.
WISCONSIN STATE FAIR, Milwaukee, S. 11-15, Oliver E. Remy.
WYOMING STATE FAIR, Douglas, S. 26-30, Anson Higby.

GEORGIA.

A. & M. SCHOOL FAIR, Carrollton, O. 9-14, John T. Matthews.
BREMEN FARMERS' AGRI. FAIR, Bremen, O. 18-21, E. C. Welch.
COMMERCE FOUR COUNTY FAIR ASSN., Commerce, O. 9-14, J. F. Shannon.
DODGE, Eastman, O. 17-21, W. I. Glesamer.
EAST GEORGIA, Washington, —, J. Luke Burdette, president.
GEORGIA-CAROLINA, Augusta, O. 23-N. 2, Frank E. Beane.
GEORGIA-FLORIDA, Valdosta, O. 24-28, J. M. Ashley.
HANCOCK (colored), Sparta, N. 7-11, J. H. Lawson.
HAHRA, Hahira, O. 17-21, W. W. Webb.
HOUSTON, Perry, —, W. C. Lewis.
MIDDLE GEORGIA (colored), Macon, N. 15-25, R. E. Hartley.
SOUTHWEST GEORGIA, Donelson, O. 3-7, W. H. Vandlingham.
SOUTHERN FAIR, O. 14-21, R. M. Stripland.
TAYLOR, Butler, O. 17-21, Ira Chambers.
TATNALL, Reidsville, O. 17-19, E. C. Collins.
THIRD DIST. AGRI. FAIR, Americus, O. 23-28, E. H. Hyman.
TWELFTH DIST. FAIR, Dublin, O. 23-28, E. Ross Jordan.
WALTON, Monroe, O. 10-14, Eugene Baker.
WASHINGTON, Sandersville, —, Sam H. Sheard.
WOODRUFF, Winder, O. 2-11, G. W. Woodruff, president.

ILLINOIS.

BUREAU, Princeton, A. 29-S. 1, Chas. L. Trimble.
CHAMPAIGN, Urbana, A. 29-S. 1, J. P. Quirk.
CLARK, Martinsville, S. 5-9, E. W. Childs.
CLAY, Flora, A. 28-S. 1, A. A. Adams.
CLINTON, Breese, S. 6-9, A. W. Gruuz.
COLES, Charleston, A. 22-26, W. O. Glasco.
COOK, Palatine, S. 4-9, G. H. Arps.
CRAWFORD, Robinson, S. 11-15, S. S. Reimoch.
CUMBERLAND, Greenup, A. 29-S. 2, Nelson Tharp.
DE KALB, Sandwich, S. 5-8, C. L. Stinson.
EDGAR, Paris, A. 28-S. 2, W. B. Curtis.
EDWARDS, Albion, S. 12-15, Ben L. Mayne.
EFFINGHAM, Altamont, —, B. J. Schumacher.
GALATIN, Shawneetown, A. 15-19, J. L. Goetzman.
GREENE, Carrollton, O. 2-6, S. Elmer Simpson.
GRUNDY, Mazon, S. 12-15, F. H. Clapp.
HENRY, Kewanee, S. 4-8, J. E. Fredrickson.
HENRY, Cambridge, A. 14-18, Theo. Boltensern.
IROQUOIS, Watseka, S. 19-22, Geo. B. McNamee.
JACKSON, Murphysboro, S. 4-8, Chas. L. Ritter.
JASPER, Newton, A. 15-19, R. L. Powell.
JEFFERSON, Mt. Vernon, S. 26-30, Chas. R. Keller.
JO DAVIES, Warren, S. 12-15, J. W. Richardson.
JOHNSON, Vienna, A. 22-25, E. F. Throgmorton.
KANKAKEE, Kankakee, S. 4-9, Len. Small.
KNOX, Knoxville, S. 19-22, F. E. Wilson.
KNOX, Galesburg, A. 5-12, Edw. A. Tate.
KNOX, La Fayette, A. 29-S. 1, F. T. Gelvin.
LAKE, Libertyville, A. 21-S. 1, J. B. Morse.
LA SALLE, Streator, A. 28-S. 1, A. S. Johnson.
LA SALLE, Mendota, A. 29-S. 1, Geo. H. Madden.
LA SALLE, Ottawa, S. 12-15, R. C. Lucas.
LEE, Ambosy, S. 12-15, William L. Leech.
LIVINGSTON, Fairbury, A. 22-25, N. E. Fulton.
LOGAN, Atlanta, A. 29-S. 1, E. W. Montgomery.
MACOMBIN, Carlinville, S. 26-29, Geo. W. Denby.
MADISON, Highland, S. 7-10, J. G. Bardill.
MARION, Centrailla, S. 12-15, W. E. Proulx.
MCHEERY, Woodstock, A. 29-S. 1, W. G. Barteldt.
MCLEAN, Le Roy, A. 15-18, Oscar M. Phares.
MCLEAN, Heyworth, S. 13-15, C. C. Brown.
MENARD, Petersburg, —, Harry E. Beckman.
MERCER, Aledo, S. 12-15, E. R. Petrie.
PEORIA, Peoria, S. 26-O. 7, W. O. Ireland.
PERRY, Pinckneyville, S. 19-22, Chas. H. Roe Jr.
PIATT, Monticello, A. 22-25, —.
PIKE, Griggsville, A. 8-12, F. M. Ferguson.
POPE, Golconda, S. 20-23, Theo. S. McCoy.
PUTNAM, McNabb, S. 26-29, E. B. Bumgarner.

RANDOLPH, Sparta, S. 26-29, E. L. Pillers.
RICHLAND, Olney, S. 5-8, Chas. W. Crum.
ROCK ISLAND, Joslin, A. 29-S. 1, Homer A. Dailey.
SALINE, Harrisburg, S. 5-8, W. V. Rathbone.
STARK, Wyoming, A. 22-25, E. Arganbright.
STEPHENSON, Freeport, S. 5-8, James Kezner.
TAEKWEIL, Delavan, A. 29-S. 1, James F. Ryan.
UNION, Adna, A. 29-S. 1, F. H. Kroh.
WABASH, Belmont, S. 13-22, J. O. Gay.
WHITE, Carmi, S. 12-16, George Wust.
WHITESIDE, Morrison, S. 5-8, Paul F. Boyd.
WILL, Peotone, S. 20-22, Fred Carstens.
WILL, Monee, S. 20-22, Harry J. Conrad.
WILLIAMSON, Marion, S. 12-15, Geo. C. Campbell.
WINNEBAGO, South Beloit, A. 22-25, B. E. Skinner.
WOODFORD, El Paso, A. 28-S. 1, Geo. R. Curtiss.

INDIANA.

BARTHOLOMEW, Columbus, A. 8-11, J. H. Hook.
BOONE, Lebanon, A. 22-25, Wm. J. Wood.
CASS, Logansport, S. 26-30, G. D. Custer.
CLINTON, Frankford, A. 15-18, W. G. Himmelwright.
CRAWFORD, Marengo, A. 14-18, J. E. Ross.
DELAWARE, Muncie, A. 8-11, Frank J. Claypool.
DUBOIS, Huntington, A. 7-12, E. W. Pickhardt.
ELKHART, Goshen, S. 4-8, Frank E. Yoder.
FULTON, Rochester, S. 20-23, J. Howard Reed.
HENRI, Middletown, A. 1-4, F. A. Wischart.
HENRY, New Castle, A. 15-18, E. H. Peed.
HUNTINGTON, Huntington, S. 5-9, F. E. Wickenblser.
JAY, Portland, A. 28-S. 1, James F. Graves.
JACKSON, Crothersville, A. 23-25, C. A. Wiseman.
JENNINGS, North Vernon, Jy. 25-28, Wm. G. Norris.
JOHNSON, Edinburg, A. 2-4, Robert G. Porter.
JOHNSON, Franklin, A. 15-18, O. J. Shuck.
LAKE, Crown Point, A. 15-18, Fred Wheeler.
MADISON, Elwood, A. 15-18, W. E. Clymer.
MARSHALL, Bourbon, O. 3-6, B. W. Parks.
MARSHALL, Bremen, S. 26-29, H. N. Wagner.
MONTGOMERY, Crawfordsville, A. 29-S. 1, T. E. Mathews.
MIAMI, Converse, S. 12-15, W. W. Draper.
NOBLE, Kendallville, S. 18-22, U. C. Brouse.
ORANGE, Orleans, A. 30-S. 1, R. M. Jenkins.
POSEY, New Harmony, A. 15-18, Edw. Overton.
RIPLEY, Osgood, Jy. 18-21, O. R. Jenkins.
RUSH, Rushville, A. 22-25, John Q. Thomas.
SHELBY, Shelbyville, A. 20-S. 2, Geo. A. Parrish.
STUBEN, Angola, O. 3-7, H. E. Efton.
ST. JOSEPH, South Bend, S. 12-16, John F. Devise.
SWITZERLAND, East Enterprise, A. 31-S. 2, Geo. B. Lostutter, Rising Sun.
TIPPECANOE, Lafayette, A. 21-25, C. W. Travis.
WABASH, North Manchester, O. 3-7, John Isenbarger.
WASHINGTON, Salem, S. 5-8, Charles R. Morris.

KANSAS.

ALLEN, Iola, S. 5-8, Dr. F. S. Beattie.
ALLEN, Moran, S. —, E. N. McCormack.
BARTON, Great Bend, O. 3-8, Porter Young.
BROWN, Hiawatha, S. 5-8, J. D. Weltmer.
BUTLER, Douglas, S. 27-30, J. A. Clay.
CLAY, Clay Center, —, W. F. Miller.
CLAY, Wakefield, O. 6, 7, Eugene Elkins.
CLOUD, Concordia, A. 29-S. 1, W. L. McCarty.
COFFEY, Burlington, S. —, S. D. Weaver.
COWLEY, Burden, —, W. A. Bowden.
COWLEY, Winfield, Jy. 11-14, Frank W. Sidle.
DECATUR, Oberlin, —, J. R. Carroll.
DICKINSON, Abilene, S. 19-22, C. R. Baer.
DOUGLAS, Lawrence, S. 19-22, C. W. Murphy.
ELK, Grenola, A. 29-31, Fred R. Lauter.
ELLSWORTH, Ellsworth, S. 19-22, G. C. Gebhardt.
FRANKLIN, Ottawa, S. 6-8, J. R. Finley.
FRANKLIN, Lane, S. 1, 2, Floyd B. Martin.
GRAY, Cimarron, S. —, E. T. Peterson.
GREENWOOD, Eureka, A. 29-S. 1, William Bays.
HARPER, Anthony, A. 8-11, L. G. Jennings.
JOHNSON, Spring Hill, S. 5-8, W. F. Wilkerson.
LABETTE, Oswego, S. 20-23, Clarence Montgomery.
LINCOLN, Sylvan Grove, S. 20-22, R. W. Wohler.
LINN, Mound City, S. 5-8, John C. Madden.
LOGAN, Oakley, S. —, L. L. Moore.
MCPherson, McPherson, A. 22-23, James T. Griffling.
MEADE, Meade, S. 5-8, Frank Fuhr.
MITCHELL, Beloit, O. 3-7, I. N. Nice.
MONTGOMERY, Coffeyville, S. 26-29, Elliott Irvin.
MORRIS, Council Grove, Jy. 25-27, H. A. Clyborne.
NEMAHA, Seneca, —, M. B. Williams.
NEOSHO, Chanute, O. 3-6, Geo. K. Bideau.
NESS, Ness City, S. —, J. A. Cason.
NORTON, Norton, A. 29-S. 1, Fred L. Strohwig.
OTTAWA, Minneapolis, S. 5-8, J. E. Johnston.
PAWNEE, Larned, S. 26-29, Harry H. Wolcott.
PHILLIPS, Logan, S. 12-15, Abram Troup.
REPUBLIC, Belleville, A. 22-25, Dr. W. R. Barnard.
RILEY, Riley, —, Edd D. Beard.
ROOKS, Stockton, S. 5-8, F. M. Smith.
RUSH, Rush Center, S. 5-7, C. H. Lyman.
RUSSELL, Russell, O. 3-6, J. B. Funk.
SALINE, Salina, S. 25-30, F. D. Blundon.
SHERMAN, Goodland, A. 23-26, Wade Warner.
SMITH, Smith Center, S. 5-8, T. C. Badger.
STAFFORD, St. John, A. —, R. B. McKay.
TREGO, Wakeeney, S. 13-15, S. J. Straw.

MISSISSIPPI.

ALCOBN, Corinth, O. 13-16, Geo. D. Beemer.
BOOSTER CLUB FAIR, Richton, O. 6-9, J. M. Anderson.
CHOCTAW, Ackerman, S. 7-9, H. A. Pollard.
CALHOUN, Calhoun, O. 14, Tilton Pryor.
CLAY, West Point, S. 28, C. C. Wilford.
COVINGTON, Mt. Olive, O. 20-22, W. A. Holloway.
DE SOTA, Hernando, O. 13-16, F. Wood.
GEORGE, Lucedale, O. 19-22, C. J. Trowbridge.
HOLMES, Lexington, N. 1-6, I. Picomo.
JEFFERSON DAVIS, Prentiss, O. 14-16, I. F. Dale.
LEAKE, Estes Mbl, S. 11-16, F. Z. Grimes.
LEE, Baldwin, S. 21, W. R. Milton.
LAMAR, Sumrall, O. 7-9, —.
MARION, Columbia, S. 29-O. 2, —.
MONROE, Aberdeen, O. 5, W. G. Peugh.
MADISON, Canton, O. 13-15, A. H. Cauthen.
NESHORA, Philadelphia, Jy. 27-30, J. H. Hutson.
PIKE, Magnolia, N. 3-6, J. S. Moore.
TATE, Senatobia, O. 20-22, H. I. Gill.
WINSTON, Louisville, A. 31, W. C. Hight.
WAYNE AND CLARK, Shubuta, O. 13-16, Floyd Hodson.

MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

ALL BRANCHES OF FILM INDUSTRY COMBINE TO TIMELY PICTURE TOPICS. FIGHT KITCHIN THEATRE TAX BILL---COMPREHENSIVE OFFENSIVE ARRANGED.

BY HEX.

EXECUTIVES OF M. P. E. L. OF A. AND NEW NATIONAL ASSN. ASK SENATE TO GRANT HEARING---PROPOSED TAX A REAL MENACE.

That the big men of the film industry possess a proper conception of the evil consequences which might follow the passage of the section of the Federal Revenue Bill, covering motion picture houses, was disclosed in a protesting telegram sent to the chairman of the finance committee of the U. S. Senate last week. A complete text of the tax bill appeared in the July 8 issue of this paper.

In line with a comprehensive campaign, designed to defeat the theatre tax section, arranged by executives of the M. P. E. L. of A. and recently formed National Association, Walter W. Irwin, chairman of the organization committee of the combined forces, sent the following telegram last Friday to Senator S. M. Simmons:

"In behalf of the Motion Picture Exhibitors' League of America, and in behalf of the organization committee of the National Association of the Motion Picture Industry, comprising all directly interested in the motion picture industry and all industries having business relations with any branch of the motion picture industry, we hereby most earnestly and respectfully request a hearing on Paragraph Six of Section 302 of the bill, entitled 'A Bill to Increase the Revenue and for Other Purposes,' imposing a tax upon the gross receipts of theatres, on the ground that in our judgment the same is commercially and economically unsound and unjust, and therefore injurious to the motion picture industry as a whole, and that its passage will hamper and stunt the development of the chief means of entertainment and education of the public. Kindly wire any one of the undersigned of the granting of the hearing and of the date set for it.

(Signed)

"WILLIAM A. BRADY,
"LEE A. OCHS,
"WALTER W. IRWIN."

ONE-HALF OF ONE PER CENT.

The section of the Federal Revenue Bill which is presently giving serious cause for uneasiness to the film industry in general, calls for a tax to be imposed of one-half of one per cent. on the gross receipts of all theatres, including picture houses in cities of more than three thousand population.

BILL HAS PASSED HOUSE.

The Bill has passed the House of Representatives and is now in the Senate. The chances for the Senate taking favorable action on the bill, it is understood, were excellent, until the storm of protest that originated in the recent Chicago Exhibitors' convention swept through the country and caused the people's representatives at Washington, figuratively speaking, to sit up and take notice.

HEARING ON MEASURE ASSURED.

Senator Hoke Smith, of Georgia, chairman of the sub-committee of the Senate finance committee, to whom Senator Simmons referred the request for a hearing on the tax bill, popularly known as the Kitchen measure, it is said, has given assurances that the film men's desire for a discussion of the points at issue will be granted.

The M. P. E. L. of A. and National Assn., it is expected, will secure the services of the best legal talent available in the event of a Senatorial hearing being granted the interests opposed to the passage of the bill.

PLAN TO EDUCATE THE PUBLIC.

The League and Association plan to educate the public regarding the proposed tax, via the screens of the twenty thousand odd picture houses of the country. Other methods of combative propaganda include a comprehensive plan of circulation and co-

operation with five thousand newspapers interested in the future welfare and preservation of the film industry.

The present method of Federal taxation is based on seating capacity, and is graded accordingly. Should the percentage system supersede the present plan it is estimated that picture houses and legitimate theatres will be forced to individually pay over two thousand per cent. more annually into the treasury of the U. S. than they are now doing.

PUBLIC WILL HAVE TO PAY IN THE END.

This means in the final analysis that should the Kitchen bill become a law that the motion picture exhibitors and theatre operators will be forced to raise their admission prices, and that good old war horse Mr. Common People will be the ultimate person on whose already overladen shoulders the impost will fall.

Consequently it behooves all managers of theatres, whether "legitimate" or film houses, to immediately inform their patrons of the impending condition brought about by the proposed new tax, and ask them to use their voting powers with proper discrimination in forthcoming local and national elections.

PERFECTING AFFILIATION OF LEAGUE AND NATIONAL ASSOCIATION.

In order to perfect the plan of affiliation agreed upon at the Chicago convention last week, between the M. P. E. League of America and the National Association of the M. P. Industry, a meeting was held in the Hotel Astor, Tuesday, July 25.

The League and association each appointed committees to jointly discuss the details of the forthcoming affiliation.

The National Assn., which was organized to supersede the defunct Board of Trade, will embrace every branch of the industry when its plans are perfected.

It purposes to include, in addition to manufacturers and exhibitors, exchange men, assessor and supply dealers, newspaper men and numerous other classes interested in the making, exploitation and marketing of motion pictures.

METRO ASSISTS EXHIBITORS AFFECTED BY INFANTILE PARALYSIS SCARE.

Richard A. Rowland, directing executive of Metro, has issued a circular addressed to exhibitors in and around New York and contiguous States affected by the infantile paralysis epidemic, designed to allay the panic caused by the plague.

Metro enlisted the aid of the most eminent medical authorities in the country in making up the pamphlet, and was assisted by 1,600 newspapers in disseminating the information contained therein.

MARK DENIES AM. TOBACCO COMPANY WILL BUY STRAND.

The New York dailies carried a story last week which stated that the American Tobacco Co. through B. B. Hampton, an executive of that concern, was negotiating with Mitchell Mark to buy the Strand.

Mr. Mark, controlling factor of the theatre, however, denied that any plan to sell the Strand to any individual or group of interests was under consideration.

It is reported that the tobacco company offered \$2,500,000 for the Strand.

THE SCREEN CLUB OF NEW YORK, the original organization of that name, is to have a new clubhouse in September. The present abode of the organization, at 165 West Forty-seventh Street, has become too small for the rapidly growing membership, and a much larger building, situated on West Forty-fifth Street, between Sixth Avenue and Broadway, has been leased for a term of years.

The recent rapid growth of the Screen Club, under the able guidance of its present president, Billy Quirk, has been little short of remarkable. The Screen Club includes in its list of membership almost every prominent star, director, manufacturer and literary factor in the film industry.

WE QUOTE from an effusion sent us by the Paramount P. A.:

Little did James Montgomery Flagg realize when he sketched the profile of Mae Murray, at the Allied Bazaar some weeks ago, that this picture would be popularized to the extent that it is already being looked upon as Miss Murray's official trade mark.

Mr. Flagg's conception of Miss Murray in black and white is one of the best pieces of portrait work he has ever done. Every feature of the charming photo play star, who has spent the best part of the past year in California at the Jesse L. Lasky studio, posing for Paramount pictures, has been caught by the famous artist.

The original has been on exhibition at different studios in New York City and greatly admired, and during the week of July 17 it occupied a conspicuous place in the foyer of the Strand Theatre, New York City, where Miss Murray's latest picture, "The Dream Girl," was featured.

What we wanta know is, gosh hang it, how the little lady poses for moving pictures.

LEWIS SELZNICK, the irrepressible impresario of the glittering films, we are informed, has taken charge of Herbert Brenon's producing plans, and, in association with Stanley Mastbaum, will direct the destinies of the temperamental genius who made "Neptune's Daughter," and more recently her celestial sister, "A Daughter of the Gods," the latter a masterpiece of cinematography that put a million dollar dent in Wm. Fox's W. K. bank roll.

IT SEEMS that Mary Pickford is so popular that the exhibitors throughout the country simply can't wait until her productions are released.

So keen was the interest manifested in Mary Pickford's latest Famous Players production, "Hulda From Holland," that it was decided to permit the exhibitors in the principal cities to book the picture before its scheduled release date, July 31, on the Paramount program. One of the immediate effects of this decision was the appearance of the production in Chicago last week at the time of the exhibitors' convention while the star herself was in the Windy City.

The success of the production was phenomenal even for a Mary Pickford subject, and the lavish praise which was bestowed upon "Hulda," at Chicago, has been echoed by the other cities in which the photo play has been given its respective premieres.

The locale of the "Hulda" production is Dutch. John B. O'Brien, whose name does not indicate ancestry of that character, directed and, nevertheless, turned out a photo play particularly strong on atmosphere.

HARRIS GORDON has been engaged to play an important part in the new production starring Emmy Wehlen, which will be made by Metro-Rolfe, under the direction of George D. Baker. Gordon was for two years with Thanhouser, playing leads in Mutual masterpieces. He was with Reliance a year and a half, with Victor-Universal a year, and also appeared with the Famous Players and with Solax. Among his best characterizations have been the roles of Dorian Grey, in "The Picture of Dorian Grey," Tom Tulliver, in "The Mill on the Floss," "The Disciple of Nietzsche," "God's Witness," "The Oval Diamond" and "The Image Maker of Thebes."

FEATURE FILM REPORTS.

"AN INTERNATIONAL MARRIAGE,"

MOROSCO. FIVE REELS.

Released July 24. By Paramount.

STORY—Adaptation of Geo. Broadhurst's play of the same name. Modern society drama. Good heart interest and romance.

DIRECTION—By Frank Lloyd. Well produced picture.

ACTION—Entertaining.

SITUATIONS—Good complications.

ATMOSPHERE—Very realistic.

CONTINUITY—Even.

SUSPENSE—Properly maintained.

DETAIL—Right.

COSTUMES—Modern.

ACTING—Rita Jolivet star. Good personality and plays with nice expression.

PHOTOGRAPHY—Beautiful.

LIGHTING—Very artistic.

CAMERA MAN—James Van Trees. Deserves word of praise for his part in production.

EXTERIORS—Varied and pleasing to the eye.

INTERIORS—Convincing.

DESCRIPTION.

Bennington Brent, laundry king, has a beautiful daughter, Florence. Congressman John Oglesby, her chum from childhood, is a handsome young statesman, and a prominent member of the National Assembly.

Florence visits her chum, Eleanor Williamson, who lives in Washington, and meets Eleanor's fiancé, Count Krimburg. The Duke of Buritz, a fellow countryman of the Count, endeavors to corrupt Oglesby for international-political reasons. But he falls in his estimate of the man.

The Duke, who is the ambassador for his country at the American capitol, is introduced to Florence by the Count, on whom she has made a great impression. The attentiveness of the Count to Florence leads to the breaking of her engagement by Eleanor Williamson, but having inherited an estate, the Count feels independent of international marriages.

The bias attitude of the Duke is changed to deep and sudden interest by Florence's beauty and charm. Florence Brent, in turn, is dazzled by this foreign nobleman of royal blood.

The Duke is so entranced that he proposes to and is accepted by Florence. He departs for his country to arrange for the wedding. He meets with the opposition of his family, but prevails upon them to invite Florence to Buritz.

Because of his love for Florence, John Oglesby accedes to her father's request and goes abroad with the Brents.

The Duke is playing a desperate game to overcome the obstacles in the way of his marriage to Florence, and as plan after plan fails, he forces Florence into a tangled situation.

The subtle deception of the Duke and Count is discovered and shown up by Oglesby, who solves the seemingly impossible tangle in a masterly way.

REMARKS.

The high standard of Morosco productions that has been maintained for the past three or four months, is readily approached by "An International Marriage." Director Frank Lloyd has realized the full possibilities of the story, and the acting on the whole is up to the mark.

Rita Jolivet makes a striking figure in the central character, and receives high class support from Courtenay Foote, Herbert Standing, Elliott Dexter and Grace Carlyle.

BOX OFFICE VALUE.

A first grade production in every relation. Advertise the foreign marriage angle. *Not.*

"THE GRASP OF GREED."

BLUE BIRD. FIVE REELS.

Released July 17. By Blue Bird Exchanges.

STORY—Melodrama. Adaptation of H. Rider Haggard's novel, "John Meeson's Will."

SCENARIO—By Ida May Park.

DIRECTION—By Joseph De Grasse. Fair.

ACTION—Tiresome.

SITUATIONS—Extravagant melodrama.

ATMOSPHERE—Fair.

CONTINUITY—Uneven.

SUSPENSE—Lacking.

DETAIL—Poor.

COSTUMES—O. K.

ACTING—Louise Lovely starred. Pretty girl, but lacks acting experience—emotional qualifications.

PHOTOGRAPHY—Good.

LIGHTING—Passable.

EXTERIORS—Will do.

INTERIORS—O. K.

REMARKS.

John Meeson, a millionaire publisher, has made a contract that Alice Gordon shall submit to his firm all her writings, to be paid for at the firm's own estimate. One of her books has become a tremendous "best seller."

Meeson's nephew is his only heir. The young man enters the office while the old miser is driving his bargain with the young authoress. When she leaves the nephew upbraids his uncle for his grasping greed, and tears up the contract. For this action the uncle disinherits the boy, making a new will that leaves to his business associates the Meeson millions.

Learning that a firm in Australia has offered the girl a good price for her writings Meeson sails for the antipodes for the purpose of buying out the rival firm. On the same ship with old Meeson is Alice Gordon. The ship is wrecked and Meeson, Alice, a child and two sailors are cast away upon a barren island.

Near to death, Meeson's conscience smites him, and he would make a new will—but writing material is not to be had. There remains but the tattooer's art to preserve the last testament of the old miser; the fluid in the sack of a cuttle fish, and a sharp fishbone for the needle serving to record the miser's dictates on the broad white back of Alice Gordon.

Eventually the castaways are rescued. Alice and the little boy are safely returned to London, where they arrive just in time.

Alice enters court at a critical moment and offers Meeson's last will in evidence. The dignified judges examine the document and pass the will around the court room for scrutiny. They finally admit that the strange document is the last valid and legal will of the late John Meeson.

REMARKS.

This is at best just a passable Blue Bird, and is in no way up to the best standards of that concern's past efforts.

BOX OFFICE VALUE

While this picture is poor, technically, the fact that it contains a sensational bit wherein a will is tattooed on the heroine's back, is a condition that can be brought out with profit to the exhibitor, when it comes to advertising. Fair feature for the smaller houses. *Not.*

"DUST."

AMERICAN. FIVE REELS.

Released July 19. By Mutual. Master Picture De Luxe.

STORY—Sociological melodrama. Strong heart interest. Good conflict. A drama of the masses and the classes.

DIRECTION—By Edward Sloman. Competent direction.

ACTION—Lots of it.

SITUATIONS—Well played. Some big ones with the real punch.

ATMOSPHERE—Convincing.

CONTINUITY—Not a break.

SUSPENSE—Very well maintained.

DETAIL—Well taken care of.

COSTUMES—Modern.

ACTING—Winifred Greenwood and Franklin Ritchie co-stars. Good cast.

PHOTOGRAPHY—Standard.

LIGHTING—Average.

EXTERIORS—Pleasing.

INTERIORS—Right.

DESCRIPTION.

Marion Moore's sweetheart, Frank Kenyon, is

interested in social reform. He is an author, and all of his works are written with the idea of bettering conditions for the working classes. Marion's father is a manufacturer, whose plant is a menace to the lives of the workers employed by him. A child is injured in Marion's father's factory one day, and Frank, through an artifice, brings his fiancée to the home of the little victim of corporate carelessness and greed.

Marion is indifferent, and leaving the child quits, inconsistently, sets out to appear at a charity entertainment for the Belgian War sufferers.

Frank arrives just as she has finished her impersonation of "Humanity." He springs a surprise by mounting the platform and making a speech which is a strong denunciation of the ruling classes.

Later Frank is elected to the legislature. Here he introduces successfully a bill for better factory accommodations.

Shortly afterward Marion and her father look over the factory to see by what flimsy improvements the law may be evaded. Meanwhile a blaze has started as a result of the defective wiring. Marion escapes with the girls, but Moore and one of his men are trapped in the cabinet. Marion implores Frank to save her father. Frank conceives a plan whereby he can save one of the two, but only one.

From the roof of an adjoining building he throws a rope to the factory, where it fastens around a cornice. Then he makes his way hand over hand across the rope to the burning building, breaks through a skylight, and lowers a rope to Moore's employee. Moore shoves the boy aside. Frank, angered, lowers the rope again for the boy. Moore rushes to the edge of the building and starts to make his way across the rope. But as he hangs midway, flames reach the rope, and he plunges to his death.

Marion, repentant, a few weeks later endeavors to make amends for her past attitude toward social reform, and the lovers are reconciled.

REMARKS.

This is a clever exposition of the wrongs of factory workers. On the whole a very satisfactory production.

BOX OFFICE VALUE.

"Dust" is an ideal attraction for houses situated in crowded sections of large cities and smaller manufacturing centres. Brings out the conflict between might and right in the advertising. *Ell.*

LORRAINE HULING, seen here recently as the ardent suffragette, in "The Fall of a Nation," and who is now resting at her country place in Westbrook, Conn., has arranged to go into training at the National Service School, held on the ground of Mrs. Josephine Graw, at Rowayton-on-the-Sound, Conn. The routine and discipline of the camp are modeled after an army training camp—with the exception of the use of firearms.

Miss Huling who is a skilled rider, and known as one of the most daring horsewomen of the Pacific Coast, has consented to take charge of a riding class of thirty enthusiastic members, and will make a special feature of bareback riding.

As she is under contract with the Famous Players for an important feature, this dainty "movie" actress has limited her stay in camp to four weeks.

"THE SCORCHING WAY" is the new vehicle in preparation for the appearance of little Madge Evans, the six year old World Film star, who achieved such phenomenal popularity by her artistic character portrayal in the production of "Sudden Riches." This will make the third appearance in prominent parts of this little lady whose rapid strides to stardom have been remarkable.

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FEATURE FILM REPORTS.

"THE PAYMENT."

KAY BEE-INCE. FIVE REELS.

Released July 30. By Triangle.

STORY—Domestic problem play. Written for screen by C. Gardner Sullivan.
SCENARIO—By C. Gardner Sullivan.
DIRECTION—By Raymond B. West. Excellent.
ACTION—Holding.
SITUATIONS—Good dramatic values.
ATMOSPHERE—Very good.
CONTINUITY—Even.
SUSPENSE—Strong.
DETAIL—Excellent.
COSTUMES—Modern.
ACTING—Bessie Barriscale, featured player, gives wonderful performance. Excellent acting cast.
PHOTOGRAPHY—Up to best standards.
CAMERA MAN—G. D. Heriot.
LIGHTING—Artistic.
EXTERIORS—Good.
INTERIORS—Good.

DESCRIPTION.

Phyllis Page is the daughter of a plodding mill worker. There has just been a strike, and, as usual, the strikers have gotten the worst of it, and have gone back to work until the next outbreak. Phyllis does not belong to this life, where the best achievement is three meals a day and a place to sleep, but has ambitions. She wants to become a miniature painter, so she goes to New York.

Upon arriving in the city she soon learns that the plodders are not confined to a small mill town. She secures a place in a department store, and with the little saved from her scanty wages she studies art with an old professor quite as poverty stricken as herself. He tells her she has real ability, and with a couple of years' training abroad unquestionably would win recognition.

Then she attracts the attention of Reyburn, a wealthy lawyer, who chances into the store with his wife. He offers to send her abroad if he may work his will with her. And, as the price seems low enough, she yields.

Three years later, as the result of her studies abroad, she has become famous. Society flocks to her, and among the fashionables is Reyburn's wife. Mrs. Reyburn forms an instant liking for the young artist, and insists upon her coming to their home. Phyllis is strongly drawn toward the woman she has wronged, but tries to keep away. But Mrs. Reyburn insists, and she becomes a frequent visitor. Then Mrs. Reyburn tries to arrange a match between Phyllis and her handsome young brother, and sure enough, the young people fall in love.

Reyburn, however, intervenes and convinces Phyllis that the proposed alliance might be fraught with ill consequences in the course of time. Phyllis finally agrees with Reyburn, and yielding to the inevitable, pays the price of folly by giving up her lover.

REMARKS.

"The Payment" is a particularly vital subject. It can be said without fear of contradiction that this is one of the very best "sex" dramas ever visualized. It has everything. That sums it up.

BOX OFFICE VALUE.

Exhibitors booking Triangle service should play this one up big. It is different. Len.

"SALLY IN OUR ALLEY."

PEERLESS. FIVE REELS.

Released July 24. By World.

STORY—Human interest drama. Slight story acceptably visualized.
DIRECTION—By Travers Vale.
ACTION—Entertaining.
SITUATIONS—Conventional, but well played.
ATMOSPHERE—Good atmosphere.
CONTINUITY—Clearly told story.
SUSPENSE—Not over strong.
DETAIL—Good.
COSTUMES—Modern.
ACTING—Carlyle Blackwell and Muriel Ostriche appear in leading roles.
PHOTOGRAPHY—Good.
LIGHTING—Average.
EXTERIORS—Right.
INTERIORS—Right.

DESCRIPTION.

Sally McGill, a little Irish girl, brought up in a particularly sordid section, is compelled to work to support her entire family. Ben Blaney, the young foreman where she works, loves her.

Mrs. Rockwell, wealthy and childless, finds joy in taking a limited number of the poorest children to her country home each summer, and herself selects those whom she will take. While visiting the lower East side, which is distinguished by the name of "Pigtail Alley," she meets Sally, and impulsively asks her to go along to earn her board by caring for the children.

Ben Blaney, however, proposes to Sally, and is refused. Mrs. Rockwell's niece, Isabelle, is jealous of Sally, and takes a violent dislike to her. Sally's ambition is to become a refined lady like those about her, and is attracted to Paul Taylor, but knows she is inferior to him.

Isabelle succeeds in having Sally discharged. She then goes to work in a millinery store where she has opportunities to learn the refined ways she so admires, and joins a library to study on this subject. Mrs. Rockwell, in need of a maid, seeks little Sally out and offers her the position, and she again meets Paul, who proposes to her on her way home one evening, but she, realizing the great social gulf between them, does not consent, and tells him he must never see her again.

She leaves Mrs. Rockwell's service to become an artist's model, and because she had pledged Mrs. Rockwell to secrecy about her new address, Paul goes to her mother, who, believing there is a possibility of a rich marriage, gives him Sally's address.

Paul waits for Sally and escorts her home, standing in the doorway for a chat. Ben sees them just as Paul is embracing Sally, and in a rage, strikes Paul down. Later, when Ben learns that Paul has asked for Sally in marriage, he tells her that they are not made of the same clay, and that she has outgrown "Pigtail Alley."

Sally and Paul eventually find happiness in the usual way.

REMARKS.

Not a particularly big story but one that entertains, nevertheless. The picture has been produced.

REMARKS.

"Sally In Our Alley" is a good, average feature production on the whole. While it possesses some slight technical defects the picture is highly entertaining, which, in the final analysis, is the main thing to be desired about any amusement proposition.

BOX OFFICE VALUE.

Bring out the fact that this feature was suggested by the famous song of the same name. The World publicity department will be glad to furnish you further data along these lines. Len.

"STRANDED."

FINE ARTS. FIVE REELS.

Released July 23. By Triangle.

STORY—Comedy drama. Fine heart interest. Story has strong appeal. Written for screen by Anita Loos.
DIRECTION—By Lloyd Ingraham.
ACTION—Full of human interest.
SITUATIONS—Plausible.
ATMOSPHERE—Very good. Small town atmosphere.
CONTINUITY—Even.
SUSPENSE—It's there.
DETAIL—Very good.
COSTUMES—Modern.
ACTING—De Wolf Hopper featured. Shows vast improvement over first efforts.
PHOTOGRAPHY—Best possible sort.
LIGHTING—Impressionistic.
EXTERIORS—Good.
INTERIORS—Good.

DESCRIPTION.

H. Ulysses Watts is an old actor whose particular style of work has so far gone out of fashion that managers no longer have much use for him. At last Watts falls in with the Parisian Beles Variety Company where he gives impersonations. His fellow players have no particular sympathy with him, save one young girl, an acrobat, and a great friendship springs up between them.

The manager of the company, Stoner, has taken a fancy to the girl and has decided to take the night's receipts at a certain town and flee, taking the girl with him. She refuses to go. During the performance that night she is so nervous that she falls from her trapeze and is injured. So Stoner beats it alone, leaving the company stranded.

Old Watts and the girl face the world together. At a nearby town they are giving a Shakespearean revival, and Watts takes her there in hopes of getting work. He introduces her as his daughter. He finds plenty to do, and soon is living prosperously, while the little girl gets her first taste of a life of refinement. The young man who runs the local hotel falls in love with her, and she with him. But just as things are running smoothly, Stoner turns up.

He tries to blackmail Watts, telling him that unless he gives him money he will reveal the fact that Watts is not the girl's father, and also show up the girl to the staid townsfolk as a former acrobat who wore tights.

The wedding guests are waiting. As Ulysses turns to enter the church, Stoner shoots him. Ulysses reassures the guests and holds them spellbound while he recites to them "The Death of Julius Caesar." Outside the church the groom beats Stoner insensible, takes the pictures of the girl in tights from him and then enters the church where the ceremony is performed.

Ulysses dies of his wound and Stoner is found guilty of his murder. The groom takes his bride from the scene of the tragedy and her history is never revealed.

REMARKS.

"Stranded" is better than an average feature picture. The story is convincing, and the work of Bessie Love, not to mention the "name" drawing power of De Wolf Hopper places the subject a long distance outside of the usual run. The small town atmosphere is great and the types absolutely true to the originals which may be found in any small berg in the country.

BOX OFFICE VALUE.

Advertise De Wolf Hopper in a brand new style of picture play (for him). Bessie Love should also be featured in the ads. Len.

"THE VAGABOND."

LONE STAR. TWO REELS.

Released July 17. By Mutual.

STORY—Slapstick comedy, with a touch of pathos here and there.
DIRECTION—By Charlie Chaplin.
ACTION—Full of fun.
SITUATIONS—Great.
ATMOSPHERE—Fine.
CONTINUITY—Story clear.
SUSPENSE—Sure, lots of it.
DETAIL—Great for comedy.
COSTUMES—Right.
ACTING—Charlie Chaplin featured. At his best. Enough said.
PHOTOGRAPHY—Good.
EXTERIORS—Right.
INTERIORS—Right.

DESCRIPTION.

After some comic adventures in the big city, Charlie, in this instance an itinerant musician, finds the competition of German street bands and organs grinders too much for him, and decides to try life in the country. Having more ambition than good business sense, he serenades a vicious band of gypsies upon a country road. The leader of this band holds captive a pretty girl of sixteen, who had been kidnapped from her wealthy parents' home some twelve years before the opening of the story. Chaplin becomes interested in the wail, and his interest in her is violently resented by the leader of the gypsies who almost drowns the comedian as a warning to keep away from the girl.

Seeing that single handed he cannot vanquish the gypsies en masse, Charlie decides to employ strategy.

A poor, but brilliant, artist who is sketching in the country, is struck by the remarkable beauty of Chaplin's companion, and executes a wonderful portrait of her, which is hung in the Academy exhibition and brings its creator fame and fortune. The girl's mother recognizes her daughter from the picture in the Academy, seeks her out, finds that she and the artist have a mutual affection for each other, and takes her home.

Charlie, hopelessly in love with the girl, he has rescued, but realizing the futility of his hopes, and the fact that she is irrevocably above him, and that his further acquaintance with her would be detrimental to her future, decides to end it all by suicide.

A buxom country maiden of more brawn than beauty, who has befriended Charlie and became deeply enamored of him, tries to intercept his attempt upon his life, which she thinks is inspired by love of her. Charlie, making a quick choice between life with the lady and the more doubtful joys of another world, dives overboard, but is rescued by the gypsies, who are still intent upon revenge. He escapes from them, and witnessing a beautiful coming out party of the girl he befriended, decides that he is of some use in the world after all and goes on his carefree way rejoicing.

REMARKS.

"The Vagabond" is considerably better than "The Fireman" and "The Floor Walker," the two preceding Chaplin comedies made under the Mutual banner by the inimitable Charlie.

BOX OFFICE VALUE.

Book it if you can get it. As far as box office value is concerned—well, you know Charlie. There'll never be another film comique like him—so go to it. Len.

"DAVY CROCKETT."

PALLAS. FIVE REELS.

Released July 13. By Paramount.

STORY—Adaptation of play of same name, in which Frank Mayo appeared for years.
DIRECTION—By Wm. Taylor. Very fine production.
ACTION—Entertaining.
SITUATIONS—A little old fashioned in spots.
ATMOSPHERE—Great.
CONTINUITY—Even.
SUSPENSE—Well maintained.
DETAIL—Great.
COSTUMES—Correct.
ACTING—Dustin Farnum featured.
PHOTOGRAPHY—Highly artistic.
LIGHTING—Out of the ordinary.
EXTERIORS—Beautiful.
INTERIORS—Very good.

DESCRIPTION.

Eleanor, the beautiful daughter of James Vaughn, a wealthy landowner, is a frequent visitor at the home of the Widow Crockett. The widow is supported by her son, Davy, who is a famous Indian fighter, hunter and trapper. Eleanor often accompanies Davy when he goes to inspect his traps. One day Eleanor stirs his imagination by reading to him the romantic story of Lochinvar.

Eleanor and her father go on a visit to England, leaving Col. Royston, a life long friend, in charge. The colonel's only weakness is a fondness for cards, and during their absence he loses more than he can pay. Hard pressed, he forges the absent Vaughn's name to a note. Vaughn dies at sea, and Crampton, the holder of the note becomes aware of the forgery. By threats of exposure he coerces Royston into helping his nephew, Neil Crampton, in his plan to marry Eleanor. Neil, by his polished manner and flattery, wins Eleanor, while the bashful Crockett loses ground.

Eleanor and Neil ride into the mountains searching for mistletoe. They nearly perish in a blizzard and are attacked by wolves. Davy comes to the rescue and saves their lives. The true worth of the great frontiersman and the underlying motive of Neil's courtship are impressed upon Eleanor by this harrowing experience.

Eleanor decides upon a strange course, and in an unique manner shows Crockett her preference for him. He, recalling the story of Lochinvar, plans a surprise for the visiting guests at the rapidly approaching wedding of Eleanor and Neil.

REMARKS.

"Davy Crockett" is a "costume" play. Costumes in question being of the period of the early eighteenth century. There is a wealth of romantic interest and a fine spirit of adventure woven throughout the narrative. Dustin Farnum heads a dandy cast, and on the whole "Davy Crockett" should appeal to the better and middle class houses as a first class attraction.

BOX OFFICE VALUE.

Advertise Farnum's name and bring out the historic attributes of the play. Len.

HELEN ROSSOM is again being featured in "Mustang" productions, under the direction of Murdock J. McQuarrie, in "Sandy Reformer." Art Acord, of "Buck Parvin" fame, is playing the lead opposite Miss Rossom.

FEATURE FILM REPORTS.

"THE DREAM GIRL."

LASKY. FIVE REELS.

Released July 17. By Paramount.

STORY—Adaptation of novel by Jeanne McPherson. Romantic melodrama.

DIRECTION—By Cecil De Mille. Usual high class production.

ACTION—Plenty of interesting incidents.

SITUATIONS—Appealing.

ATMOSPHERE—Excellent.

CONTINUITY—Perfect.

SUSPENSE—Right.

DETAIL—Excellent.

COSTUMES—Modern.

ACTING—Mae Murray starred. Shows improvement over past efforts.

PHOTOGRAPHY—Impressionistic.

LIGHTING—Beautiful.

EXTERIORS—Beautiful.

INTERIORS—Convincing.

DESCRIPTION.

Meg Dugan, a waif of the slums, lives with her drunken father in San Francisco. Despite her rough environment there is developed in little Meg's soul an intense love of things beautiful, and a great taste for dancing. Fleeing from her father, Meg takes refuge in an old ash barrel and there discovers a dilapidated volume of "King Arthur and His Knights of the Round Table."

Dugan and "English" Hal, a "black sheep" of an old English family, run a "Social Club," where liquor is unlawfully sold. The club is raided, but Hal and Dugan manage to get enough money together to carry out their plan of posing Hal as "Lord Henry Trevor." Hal kisses Meg against her will, and in the fight which results between him and Meg's father, the latter is shot and left for dead. Meg is taken to the Detention Home.

Tempted by Merton's beautiful flower garden next door, she climbs the wall and is feasting on the fruits and flowers when old Merton appears. "Lord Hal," seeking out Merton to ask for his grand daughter Alice's hand, discovers the volume of "King Arthur" lying on a table, and is much disturbed when he recognizes it as Meg's.

That night, Meg, reading her beloved book, is attracted by the music next door and again climbs the wall. The occasion is a fancy dress ball which Alice is giving in honor of her brother Tom's birthday. Tom, disgusted with trying to "turkey-trot" in the suit of armor he is wearing, goes into the garden to "cool off." Meg believing him to be her real knight who has come to rescue her, nestles confidently on his breast. Tom assures the little waif he has indeed come to rescue her.

At his suggestion, old Merton takes Meg on probation with the idea of adopting her. "English" Hal nearly faints when he recognizes Meg. Much to Hal's and Meg's discomfort, a slumming party is suggested, and they accidentally find Dugan, who recognizes Hal. Hal tells him about Meg and Tom. The two men plot to "work" Tom for the price of their silence, and when Tom is approached, he gives Dugan a ten thousand dollar check, the birthday present from his grandfather.

To save Alice from the fake "Lord," Meg tells his story to Merton and Tom. Hal confesses that he is "English," and is arrested.

Dugan's heart softens as he hears Meg's heart-broken farewell to Tom. He slips the check on which he has written his promise not to bother her again, under the door.

As he goes down the battered old stairway, he meets the aristocratic old Merton, and the two men glower at each other as they both realize the great gulf between them.

Old Merton is touched when he sees the home Meg has left, and slowly opens his arms to receive the little waif who has proved herself so worthy.

REMARKS.

Excellent produced photo play up to Lasky's best standards. Star, ably supported by good cast, including that always artistic player, Theodore Roberts.

BOX OFFICE VALUE.

First class feature. Suitable for best houses, and will appeal in the second grade houses. *Len.*

"CAPRICE OF THE MOUNTAINS."

FOX. FIVE REELS.

Released July 17. By Fox.

STORY—Story of Southern mountain life. Romantic melodrama.

DIRECTION—By John Adolf.

ACTION—Too long drawn out.

SITUATIONS—Conventional.

ATMOSPHERE—Good.

CONTINUITY—Fair.

SUSPENSE—Fair.

DETAIL—Good.

COSTUMES—Accurate.

ACTING—June Caprice, Fox's new juvenile film star, makes her screen debut in this, and does very well.

PHOTOGRAPHY—Excellent.

LIGHTING—Good.

EXTERIORS—Scenically fine.

INTERIORS—Right.

DESCRIPTION.

Caprice Talbert lives with her father, Dave, a mountaineer, in a rough hut on the mountain. Tim Baker is in love with Caprice. Taking for granted that his daughter will marry Tim, Dave proposes to Tim's sister, Maria, a shrew.

Nearby, James Edmunds, a venerable artist, has a mountain retreat. He has become a warm friend of little Caprice, and she goes to him as the only one who understands her moods. Maria and Dave, Caprice's father, are married. Within a few days after her installation in her new home, Maria succeeds in making Caprice utterly miserable. Caprice decides to run away from home.

On the road she meets a gay automobile party, engineered by young Jack Edmunds, who is accom-

panied by several members of a fast city set. They stop to ask directions of Caprice. One of the men, named Deane, makes advances to her, and is stopped by Jack. Finding that the time has flown so rapidly that it will be impossible to stop at his grandfather's retreat, Jack gives Caprice a bundle and asks her to deliver it to his grandfather with a message.

Caprice takes the package to Edmunds, and in answer to his curious questioning reveals the fact that she is about to run away.

Mrs. Moraine, a woman of forty, makes a play for Jack.

Tim, the coarse mountaineer, tries to force his attentions upon Caprice. In this he is aided and abetted by his stepmother. Terrified, she attempts a second escape.

Pressure is brought to bear and Caprice is about to be forced into a marriage with Tim. In the meantime she has been meeting Jack. The night of the wedding arrives, but Caprice runs away again. Her father and Tim, together with many of the men guests, pursue her.

The next morning Caprice writes Jack a letter, saying how sorry she is at having caused him so much trouble, and tells him she is going away to live with her aunt.

However, Jack marries Caprice and establishes her in a comfortable home. Unaccustomed to the ways of society and money, she soon reverts to type.

Things go from bad to worse. When Jack is left in charge of his father and grandfather's business, he drinks continually and neglects his trust. Deane steps into the picture here and tries to play comforter to Caprice.

Jack telegraphs her father and his father. Although she left a note saying she had gone to Chicago, in reality she went back to her old home. There, after many trials, Jack finds her and his baby heir, and all is well.

REMARKS.

This is a fair feature. The story is made of conventional screen material but the director, on the whole, has done wonders with the matter at hand. Technically a good feature.

June Caprice shows promise of becoming a real star after she has had the necessary experience.

BOX OFFICE VALUE.

"Caprice of the Mountains" is suitable for any class of house. Advertise the debut of this new Fox star and watch results for future comparisons. *Not.*

"THE TORTURED HEART."

FOX. FIVE REELS.

Released July. By Fox.

STORY—Written for screen by Will S. Davis.

DIRECTION—By W. S. Davis. Very good.

ACTION—Interesting.

SITUATIONS—Familiar.

ATMOSPHERE—Excellent.

CONTINUITY—Even.

SUSPENSE—Strong.

DETAIL—Good.

COSTUMES—Accurate.

ACTING—Virginia Pearson starred. Good screen actress.

PHOTOGRAPHY—Very good.

LIGHTING—Artistic.

EXTERIORS—Good.

INTERIORS—Good.

DESCRIPTION.

Mr. Lorimore, a minister, finds a bundle containing a small baby girl on his porch.

When the news leaks out that there is a strange baby in the rectory there is an indignation meeting of the unmarried ladies of the parish.

The next day a woman's body is found on the beach, thus carrying out a threat contained in a note pinned on the baby's clothes. The minister christens the baby, naming her "Margery."

In all the parish there is only one person who looks upon the minister's act with sympathy. This is Lucille Darrell, wealthy and unmarried.

She offers her services and her fortune that the girl might be brought up fitting to her station.

When Margery is seventeen years old she has acquired a good education. The minister aided by Miss Darrell, sends her to a professor of French.

This man is in reality a gambler and a crook who has been mixed up in a shooting affair. In getting away he wounds a man, who swears revenge. Leon refuses to take pay for Margery's French lessons.

When the girl returns home and tells this to the minister he calls upon Miss Darrell and consults with her upon the advisability of allowing her to go out into the world alone. Miss Darrell discourages it.

Bob Saunders, a painter, is in love with Margery. Knowing him since the time she was a little girl, she regards him as a brother.

Quite unexpectedly Leon Muller pays a visit to the town. His attentions to Margery are questioned and disapproved of by both the minister and Miss Darrell. Leon, indignant to think that a stranger interferes goes to Miss Darrell's house.

While he is waiting for her to come down he takes a letter from a private desk and puts it in his pocket. Later he discovers that Miss Darrell is in reality Margery's mother, that she has been disowned by her family for marrying Margery's father, and that it was she who left the baby on the minister's porch seventeen years before.

Leon, with this letter as a means of blackmail, again approaches Miss Darrell, holds her up for a large sum of money.

With the money gotten from Miss Darrell, Leon enters upon a gambling and drinking debauch and dies. Margery, who elopes with him, is neglected and ill treated.

Margery, ignorant of Leon's violent death, writes to the minister and asks him to take her back. Bob is sent for her. When the news of Leon's death is broken to her Margery turns to her mother. Two years later Margery marries Bob.

REMARKS.

Good story, competently visualized. Will entertain almost any class of spectators. Stuart Holmes, in his customary villainous role, is excellent, and Virginia Pearson gives a fine account of herself in two distinctive characterizations. The Southern environment in which the story was filmed lends an attractive charm to the production. An element of comedy relief also tends to increase the dramatic value by virtue of contrast.

BOX OFFICE VALUE.

Advertise Virginia Pearson and Stuart Holmes. This feature should appeal especially to the middle class houses. *Not.*

"THE DUPE."

LASKY. FIVE REELS.

Released July 10. By Paramount.

STORY—Society melodrama. Written for screen by Hector Turnbull.

SCENARIO—By Margaret Turnbull.

DIRECTION—By Frank Reicher.

ACTION—Entertaining.

SITUATIONS—Well constructed.

ATMOSPHERE—Fine.

CONTINUITY—Even.

SUSPENSE—Properly maintained.

DETAIL—Excellent.

COSTUMES—Correct.

ACTING—Blanche Sweet.

PHOTOGRAPHY—Highly artistic.

LIGHTING—Very fine.

EXTERIORS—Good.

INTERIORS—Good.

REMARKS.

"The Dupe" is a good feature. While it is not the best that Blanche Sweet has appeared in for Lasky by any means, it possesses sufficient interest to entertain. The production end has been given careful attention by Director Frank Reicher, and the cast play with an ease that is highly enjoyable.

BOX OFFICE VALUE.

"The Dupe" can be advertised as an exposition of high life and its attendant wickedness. A mention of the follies and follies of the idle rich would not be amiss. Good feature for almost any type of house.

"THE SIGN OF THE SPADE."

AMERICAN. FIVE REELS.

Released July 7. By Mutual.

STORY—Melodrama. Written by Kenneth Clark for the screen.

DIRECTION—By Murdock McQuarrie.

ACTION—Good melodrama.

SITUATIONS—Of the usual sort in this type of picture play.

ATMOSPHERE—Good.

CONTINUITY—Story is clearly told.

SUSPENSE—Not over strong, but sufficient to hold interest.

DETAIL—Good.

COSTUMES—Right.

ACTING—Helen Rosson starred. Pleasing personality.

PHOTOGRAPHY—O. K.

LIGHTING—Average.

EXTERIORS—Pleasing.

INTERIORS—Satisfactory.

REMARKS.

"The Sign of the Spade" has all the essentials of the good old time thrillers of the melodramatic era. That this type of picture play is in big demand is attested by the ready response continuously accorded features of this character.

"The Sign of the Spade" has plenty of action, considerable novelty and, on the whole, is very well put together. The cast is composed of excellent picture players, who demonstrate that the artist whose sole claim to fame is his or her work on the screen is far superior to the often times overrated legitimate recruit from the oral stage. In its class this feature will stand comparison with the best.

BOX OFFICE VALUE.

Suitable for middle grade houses. Advertise "Ace of Spades" and its relation to story. *Nil.*

Mae Marsh and Robert Harron

A quaint drama with all the imagery, the fantasy, and the characteristics of the Irish people strongly exemplified, Mae Marsh and Robert Harron in "The Marriage of Molly-O" will more than delight all Triangle followers. Released Aug. 6.

TRIANGLE FILM CORPORATION

1459 Broadway, N. Y. City.

FEATURE FILM DIRECTORY.

PARAMOUNT.

June 19—Lasky—"The Clown," Victor Moore, 5.
 June 22—Famous Players—"Susie Snowflake," Ann Pennington, 5.
 June 26—Famous Players—"The World's Great Snare," Pauline Frederick, 5.
 June 29—Pallas—"The American Beauty," Myrtle Stedman, 5.
 July 3—Lasky—"The Dupe," Blanche Sweet, 5.
 July 6—Famous Players—"The Smugglers," Donald Brian, 5.
 July 10—Lasky—"The Selfish Woman," Wallace Reid, 5.
 July 13—Pallas—"Davy Crockett" (as done by Frank Mayo), Dustin Farnum, 5.
 July 17—Lasky—"The Dream Girl," Mae Murray, 5.
 July 20—Famous Players—"Under Cover," Hazel Dawn, 5.
 July 24—Morosco—"An International Marriage," Rita Jolivet, 5.
 July 27—Famous Players—"Little Lady Elleen," Marguerite Clark, 5.
 July 31—Famous Players—"Hulda of Holland," Mary Pickford, 5.
 Aug. 3—Lasky—"Common Ground," Marie Doro, 5.
 Aug. 7—Famous Players—"A Woman in the Case," Pauline Frederick, 5.
 Aug. 10—Lasky—"The House of the Golden Windows," Wallace Reid, 5.
 Aug. 14—Pallas—"Neil of Thunder Mountain," Vivian Martin, 5.
 Aug. 17—Lasky—"Public Opinion," Blanche Sweet, 5.
 Aug. 21—Famous Players—"Rolling Stones," Owen Moore, 5.
 Aug. 24—Famous Players—"When Shadows Fall," Louise Huff, 5.
 Aug. 28—Lasky—"Victory of Conscience," Lou Tellegen, 5.
 Aug. 31—Famous Players—"Jean o' the Heather," Valentine Grant, 5.

TRIANGLE.

May 7—Fine Arts—"The Good Bad Man," Douglas Fairbanks, 5.
 Kay-Bee—"The No-Good Guy," William Collier, 5.
 May 14—Fine Arts—"Susan Rocks the Boat," Dorothy Gish, 5.
 Kay-Bee—"Not My Sister," Bessie Barriscale, 5.
 May 21—Fine Arts—"A Child of the Paris Streets," Mae Marsh, 5.
 Kay-Bee—"The Primal Lure," William S. Hart, 5.
 May 28—Fine Arts—"Mr. Goode, the Samaritan," De Wolfe Hopper, 5.
 Kay-Bee—"The Market of Vain Desire," H. B. Warner, 5.
 June 4—Fine Arts—"Going Straight," Norma Talmadge, 5.
 Kay-Bee—"The Bugle Call," William Collier Jr., 5.
 June 11—Fine Arts—"Reggie Mixes In," Douglas Fairbanks, 5.
 Kay-Bee—"The Sorrows of Love," Bessie Barriscale, 5.
 June 18—Fine Arts—"An Innocent Magdalene," Lillian Gish, 5.
 Kay-Bee—"The Dividend," William H. Thompson, 5.
 June 25—Fine Arts—"A Wild Girl of the Sierras," Mae Marsh, 5.
 Kay-Bee—"The Apostle of Vengeance," William S. Hart, 5.
 July 2—Fine Arts—"Casey at the Bat," De Wolfe Hopper, 5.
 Kay-Bee—"The Phantom," Frank Keenan, 5.
 July 9—Fine Arts—"Flirting With Fate," Douglas Fairbanks, 5.
 Kay-Bee—"The Deserter," Chas. Ray, 5.

V. L. S. E., INC.

May 29—Vitagraph—"The Lights of New York," Leah Baird, 5.
 June 5—Lubin—"Those Who Toll," Nance O'Neil, 5.
 June 5—Vitagraph—"The Destroyers," Lucille Lee Stewart, 5.
 June 12—Essanay—"That Sort," Warda Howard, 5.
 June 12—Vitagraph—"The Redemption of Dave Darcey," James Morrison, 5.
 June 19—Vitagraph—"The Man Behind the Curtain," Lillian Walker, 5.
 June 26—Vitagraph—"The Shop Girl," Edith Storey, 5.
 June 26—Selig—"The Vallants of Virginia," Kathryn Williams, 5.
 July 3—Lubin—"The Light at Dusk," Orrin Johnson, 5.
 July 3—Vitagraph—"The Conflict," Lucille Lee Stewart, 5.
 July 10—Essanay—"According to the Code," Lewis S. Stone, 5.
 July 10—Vitagraph—"Fathers of Men," Robert Edeson, 5.
 July 17—Vitagraph—"Tarantula," Edith Storey, 5.
 July 24—Selig—"The Prince Chap," Bessie Epton, 5.
 July 24—Vitagraph—"The Daring of Diana," Anita Stewart, 5.
 July 31—Vitagraph—"Hesper of the Mountain," Lillian Walker, 5.

WORLD.

June 19—Brady—"La Boheme," Alice Brady, 5.
 June 26—Frohman—"What Happened at 22," Frances Nelson, 5.
 July 3—Brady—"The Crucial Test," Kitty Gordon, 5.
 July 10—Brady—"The Story of Susan," Clara Kimball Young, 5.
 July 17—Brady—"Friday, the Thirteenth," Robert Warlick, 5.

July 24—Brady—"The Weakness of Man," Holbrook Blinn, 5.
 July 31—Brady—"The Velvet Paw," House Peters, 5.

MUTUAL.

May 1—Gaumont—"The Quality of Faith," Gertrude Robinson, 5.
 May 4—American—"Lying Lips," Winifred Greenwood, 5.
 May 8—American—"The Overcoat," Rhea Mitchell, 5.
 May 11—Thanhouser—"Her Father's Gold," Harris Gordon, 5.
 May 15—Gaumont—"The Isle of Love," Gertrude McCoy, 5.
 May 18—American—"The Courtesan," Eugenie Forde, 5.
 May 22—Signal—"Nancy's Birthright," Edythe Sterling, 5.
 May 25—American—"Reclamation," Winifred Greenwood, 5.
 June 1—Thanhouser—"Other People's Money," Gladys Hulette, 5.
 June 8—American—"Soul Mates," Wm. Russell, 5.
 June 15—American—"Medicine Bend," Helen Holmes, 5.
 June 19—Turner—"Far From the Madding Crowd," Florence Turner, 5.
 June 22—American—"The Highest Bid," Wm. Russell, 5.
 June 25—Mutual—"Dust," Winifred Greenwood, 5.
 June 27—Mutual—"Her American Prince," Ormi Hawley, 5.
 July 1—American—"The Decoy," Frances Nelson, 5.

METRO.

May 1—Rolle—"The Snowbird," Mabel Taliaferro, 5.
 May 3—Quality—"A Million a Minute," Francis X. Bushman, 5.
 May 15—Popular—"The Spell of the Yukon," Edmund Breese, 5.
 May 22—Columbia—"Nororious Gallagher," William Nigh, 5.
 May 29—Popular—"The Scarlet Woman," Mme. Petrova, 5.
 June 5—Rolle—"Dorlan's Divorce," Lionel Barrymore, 5.
 June 12—Eisler—"The Masked Rider," Harold Lockwood, 5.
 June 19—Rolle—"The Purple Lady," Ralph Herz, 5.
 June 26—Columbia—"The Flower of No Man's Land," Viola Dana, 5.
 July 3—Quality—"A Virginia Romance," Francis X. Bushman, 5.
 July 3—Popular—"The Eternal Question," Mme. Petrova, 5.
 July 10—Rolle—"The Quittier," Lionel Barrymore, 5.
 July 17—Yorke—"The River of Romance," Harold Lockwood, 5.
 July 24—Columbia—"The Child of Destiny," Irene Fenwick, 5.
 July 31—Rolle—"God's Half Acre," Mabel Taliaferro, 5.

RED FEATHER.

May 1—"Dr. Neighbor," Hobart Bosworth, 5.
 May 8—"A Huntress of Men," Mary Fuller, 5.
 May 15—"A Youth of Fortune," Carter De Haven, 5.
 May 22—"Half a Rogue," King Baggot, 5.
 May 29—"What Love Can Do," Adele Farrington, 5.
 June 5—"The Iron Hand," Hobart Bosworth, 5.
 June 12—"The Madcap," Flora Parker De Haven, 5.
 June 19—"What Love Can Do," Adele Farrington, 5.
 June 26—"The Man From Nowhere," King Baggot, 5.
 June 26—"It Happened in Honolulu," Myrtle Gonzalez, 5.
 July 3—"The Way of the World," Hobart Bosworth, 5.
 July 10—"The Heart of the Child," Edna Flugrath, 5.
 July 17—"The Seekers," Flora Parker De Haven, 5.
 July 24—"Temptation and the Man," Hobart Bosworth, 5.

BLUE BIRD.

May 1—"The Crippled Hand," Ella Hall, 5.
 May 8—"The Glided Spider," Louise Lovely, 5.
 May 15—"Elusive Isabel," Florence Lawrence, 5.
 May 22—"A Son of the Immortals," J. Warren Kerrigan, 5.
 May 29—"Naked Hearts," Francis Billington, 5.
 June 5—"The Eye of God," Tyrone Power, 5.
 June 12—"Bobbie of the Ballet," Louise Lovely, 5.
 June 19—"The Three Godfathers," All Star Cast, 5.
 June 26—"Shoes," Mary MacLaren, 5.
 July 3—"Broken Fetters," Violet Mersereau, 5.
 July 10—"The Love Girl," Ella Hall, 5.
 July 17—"The Grasp of Greed," Louise Lovely, 5.
 July 24—"The Silent Battle," J. Warren Kerrigan, 5.
 July 31—"The Secret of the Swamp," Myrtle Gonzalez, 5.

FOX.

May 1—"Blazing Eyes," Virginia Pearson, 5.
 May 8—"The Eternal Sapho," Theda Bara, 5.
 May 15—"Sins of Men," Dorothy Bernard, 5.
 May 22—"Battle of Hearts," William Farnum, 5.
 May 26—"The Spider and the Fly," Robert Montell, 5.
 June 5—"Hypocrysy," Virginia Pearson, 5.
 June 12—"A Woman's Honor," Jose Collins, 5.
 June 19—"East Lynne," Theda Bara, 5.
 June 26—"Ambition," Bertha Kalish, 5.
 July 3—"The Man From Bitter Root," William Farnum, 5.

July 10—"Caprice of the Mountains," Harry Hill-Hard, 5.
 July 17—"A Tortured Heart," Virginia Pearson, 5.

PATHE.

April 17—"Big Jim Garrity," Robert Edeson, 5.
 May 17—"The Girl With the Green Eyes," 5.
 July 17—"The Shadow of Her Past," Lina Cavalani, 5.
 July 17—"The Shadow of Her Past," Lina Cavalani, 5.

PROGRAMS.

MUTUAL.

Monday, July 31.
 AMERICAN—"The Dreamer" (Dr.), 2 reels.
 Tuesday, Aug. 1.
 VOGUE—"Painless Extracting" (Com.), 1 reel.
 Wednesday, Aug. 2.
 MUTUAL—"Mutual Weekly, No. 83" (Top.), 1 reel.
 BEAUTY—"Daredevil and Danger" (Com.), 1 reel.
 GAUMONT—"See America First" (Sc.) and "Kartoon Comics," split reel.
 Thursday, Aug. 3.
 AMERICAN—"The Madonna of the Night" (Dr.), 3 reels.
 Friday, Aug. 4.
 MUSTANG—"Sandy, Reformer" (Dr.), 2 reels.
 CUB—"When Jerry Comes to Town" (Com.), 1 reel.
 Saturday, Aug. 5.
 CENTAUR—"Fate's Decision" (Dr.), 2 reels.
 Sunday, Aug. 6.
 BEAUTY—"Just As He Taught" (Com.), 1 reel.
 GAUMONT—"Reel Life," Magazine Reel (Top.), 1 reel.

UNIVERSAL.

UNIVERSAL SPECIAL FEATURE—"Peg o' the Ring," No. 14 (Dr.), 2 reels.
 Monday, July 31.
 RED FEATHER—"From Broadway to a Throne," (Dr.), 5 reels.
 NESTOR—"Beer Must Go Down" (Com.), 1 reel.
 Tuesday, Aug. 1.
 GOLD SEAL—"Who Pulled the Trigger?" (Dr.), 3 reels.
 VICTOR—"A Society Sherlock" (Com.), 1 reel.
 Wednesday, Aug. 2.
 IMP—"The Lucky Piece" (Dr.), 1 reel.
 L-KO—"Where Is My Husband?" (Com.), 1 reel.
 ANIMATED WEEKLY—"Weekly No. 31 (Top.), 1 reel.
 Thursday, Aug. 3.
 LAEMMLE—"My Lady Millions" (Dr.), 2 reels.
 BIG U—"A Man's Hardest Fight" (Dr.), 1 reel.
 ANIMATED WEEKLY—"Weekly No. 31 (Top.), 1 reel.
 Friday, Aug. 4.
 IMP—"A Daughter of the Night" (Dr.), 1 reel.
 VICTOR—"When the Minstrels Came to Town" (Com.), 1 reel.
 Saturday, Aug. 5.
 BISON—"Under the Lion's Paw" (Dr.), 2 reels.
 BIG U—"The Girl in Lower 9" (Dr.), 1 reel.
 JOKER—"Kate's Lover's Knot" (Com.), 1 reel.
 Sunday, Aug. 6.
 BIG U—"The Captain of the Typhoon" (Dr.), 2 reels.
 IMP—"The Finishing Touch" (Dr.), 2 reels.
 L-KO—"The Youngest in the Family" (Com.), 1 reel.

GENERAL.

Monday, July 31.
 BIOGRAPH—"Gold and Glitter" (Dr.), 1 reel.
 SELIG—"Selig-Tribune, No. 61" (Top.), 1 reel.
 SELIG—"The Old Man Who Tried to Grow Young" (Com. Dr.), 3 reels.
 VITAGRAPH—"A Hard Job" (Com.), 1 reel.
 Tuesday, Aug. 1.
 BIOGRAPH—"The House of Discord" (Dr.), 2 reels.
 KALEM—"Ham Comedy," 1 reel.
 Wednesday, Aug. 2.
 VIM—"Hubby's Relations" (Com.), 1 reel.
 Thursday, Aug. 3.
 SELIG—"Selig-Tribune, No. 62" (Top.), 1 reel.
 VIM—"Human Hounds" (Com.), 1 reel.
 Friday, Aug. 4.
 KALEM—"Peaches and Ponies" (Com.), 1 reel.
 VIM—"Wait a Minute" (Com.), 1 reel.
 VITAGRAPH—"A Race for Life" (Com.), 1 reel.
 Saturday, Aug. 5.
 ESSANAY—"The War Bride of Plumville" (Com. Dr.), 3 reels.
 KALEM—"A Mystery of the Rails" (Dr.), 1 reel.
 SELIG—"An Angelic Attitude" (Tom Mix) (Com.), 1 reel.
 VITAGRAPH—"The Bond of Blood" (Dr.), 3 reels.

CHARLES CHAPLIN, Mutual's million dollar comedian, recently took a few moments out of his busy day to answer the questions of a prominent motion picture magnate who had stopped in the Chaplin studios at Hollywood, Cal., to see the highest priced actor in the world.

When asked his views upon the relative advantages and disadvantages of the silent drama as compared with the speaking stage, Chaplin replied: "From a health standpoint there is no comparison. It is compulsory in the motion picture business to leave your bed before nine in the morning, while the stage rather invites one to lie abed until late. The best air of the day is then lost, and a man's health suffers accordingly. And then I believe in retiring early, too, which is impossible for stage folk."

FEATURE FILM REPORTS.

"PAYING THE PRICE."**PARAGON. FIVE REELS.**

Released July 31. By World.

STORY—Domestic problem play. Eternal triangle idea cleverly transposed to military environment. Written for screen by Burton E. Stevenson.

SCENARIO—By Gardner Hunting.

DIRECTION—By Frank Crane. Competent all the way.

ACTION—Interesting.

SITUATIONS—Have the punch.

ATMOSPHERE—Realistic.

CONTINUITY—Even.

SUSPENSE—Strong.

DETAIL—Excellent.

COSTUMES—Military. All accurate.

ACTING—Gail Kane, featured player, gives good performance.

PHOTOGRAPHY—Up to best standards.

LIGHTING—Artistic.

EXTERIORS—Good.

INTERIORS—Good.

DESCRIPTION.

Paul Towne and Judith Corbin have been sweethearts since childhood. Paul introduces his friend, Richard Tracy, to Judith, and loses out. Judith marries Tracy, who is a naval lieutenant. Tracy turns out badly and enters into a scheme to sell government secrets to another power. Paul is the inventor of a torpedo that Tracy, in trying to discover the secret of, is killed. Eventually Paul and Judith realize their childish dreams and, it is hoped, live happily ever after.

Paul's formula is found effective, but the captain orders another trial and picks out this derelict for the target. The torpedo strikes the derelict amidship, there is an explosion and the spies are killed. When Judith receives this information, she collapses, but, after recovering from her shock, realizes that Richard, unworthy of her love, deserved his fate, and with all obstacles now removed, she and Paul renew the love and happiness which had been theirs from childhood, save for Richard's presence between them.

REMARKS.

"Paying the Price" is a well produced feature technically, and the story is interestingly visualized. The fact that the action calls for battleships and naval environment adds an element of timely interest.

Gail Kane, in the leading role, receives excellent support from such tried and true favorites of the screen as Gladden James, George Relph, George Majeroni and June Elvidge.

BOX OFFICE VALUE.

Should draw well in the better houses. Advertise Gail Kane and Gladden James. Bring out naval attributes of story.

"THE QUITTER."**ROLFE. FIVE REELS.**

Released July. By Metro.

STORY—Comedy drama. Written for screen by Izola Forrester. Western mining town locale.

DIRECTION—By Chas. Moran. Very good.

ACTION—Lots of it. Good comedy relief.

SITUATIONS—Full of pep.

ATMOSPHERE—Right.

CONTINUITY—Properly maintained.

SUSPENSE—Holding.

DETAIL—Right.

COSTUMES—Accurate.

ACTING—Good types. Lionel Barrymore and Margaret Skinner featured. Both artistic screen players.

PHOTOGRAPHY—Good.

LIGHTING—Effective.

EXTERIORS—Picture particularly strong on artistic scenic exteriors.

INTERIORS—Convincing.

DESCRIPTION.

The miners at Paradise Gulch are bored. In a session at the "Three Cheers" saloon, they decide that the trouble with their existence is the fact that there are no women in the place. The verdict is that one of them must marry, and they choose "Happy Jack" Lewis as the victim because he is not present. They go to "Happy Jack," make him write out an advertisement for a wife, and send it to neighboring towns. They stipulate that she must be blonde and pretty.

At Gold City, Glad Mason, who answers every requirement, is working in the office of Willett & Condon, mining promoters. Since her father's death she has been obliged to shift for herself. Willett's attentions have become so obnoxious that she is at her wit's end to know what to do, when Lewis' advertisement is pointed out to her. In desperation she answers it, enclosing a photograph. Lewis lines the boys up against the bar and holds them up. Since they have got him into the trouble of getting married he makes them furnish his shack. He gives a whoop of joy when he sees Glad's photograph among all the ugly ones he receives in answer to his advertisement, but Ben, the bartender, discourages him by saying that probably some old hag sent the picture. "Happy Jack" leaves in haste, first making over his house and his mine to her in recompense for her disappointment. He goes to the junction as Glad is changing trains for Paradise Gulch, and sees for himself what a beauty she is. But one of the boys with whom he has been fighting sees her too, and without a word the miner gives "Happy Jack" a knock-out blow and then puts him on the train bound in the opposite direction. Each of the boys tries to win Glad. They tell her that Lewis is a quitter.

Jumping off at a small station, Lewis is arrested as a suspicious character and thrown into jail. His wire to the boys for identification results in the answer that he is a card sharp and crook. He escapes and meets Willett, who offers to buy his mine. He accepts, taking the money, forgetting

that he has made over the property to Glad, but robbers soon relieve him of his cash, and he reaches Paradise Gulch penniless.

Willett goes to take charge of the property, which he is anxious to claim because "Sid," the assayer, has told him it is of immense value. He finds Glad in possession and has "Happy Jack" arrested for obtaining money under false pretenses. Glad turns over her claim to Willett and Condon on the condition that they will free Lewis, although he implores her not to do so. But "Sid," the assayer, has made a discovery. He whispers something to Glad, and the last cloud is dispelled. He has made a mistake. The sample ore he has thought Lewis' belongs to Glad's father, who had brought it in to be assayed the day before he died. Glad and "Happy Jack" have lost control of the worthless mine, but they bring their lives together as owners of the magnificent Mason property.

REMARKS.

This is a very satisfying production in every particular. The Western thing, of course, has been overdone, but Izola Forrester struck a new angle in "The Quitter," and the result is a picture play that possesses the distinctive merit of being different from the average. The acting, on the whole, is smooth, and the types particularly good.

BOX OFFICE VALUE.

Fine for any class of house. Advertise this as an entirely different Western. Lionel Barrymore's name has a big value also. The wise exhibitor will take advantage of his stage reputation.

"FATHERS OF MEN."**VITAGRAPH. SIX REELS.**

Released July 19. By V. L. S. E.

STORY—Adaptation of story by James Oliver Curwood. Melodrama. Canadian North woods locale.

DIRECTION—By Wm. Humphrey.

ACTION—A trifle mixed up.

SITUATIONS—Not over convincing.

ATMOSPHERE—Good.

CONTINUITY—Uneven.

SUSPENSE—Not any too strong.

DETAIL—Fair.

COSTUMES—Light.

ACTING—Robt. Edeson featured. Cast of Vita. favorites, including Naomi Childers, helps the story.

PHOTOGRAPHY—Fair.

LIGHTING—Fair.

EXTERIORS—Good snow scenes.
INTERIORS—Good.

DESCRIPTION.

John Howland, a Canadian woodsman and trapper, lives contentedly enough in the remote regions of the snow country with his wife, Jeanne, and their infant son, Robert. A sleigh ride results in an accident in which Jeanne and the child are injured.

In order to secure proper medical attendance Howland takes the child, which has been more severely hurt than the mother, to a physician. The doctor lives a long distance from the Howlands' abode. The journey necessitates John Howland's absence from home for a month, and he arranges to have Oscar Blake, a neighboring trapper, care for his wife while he is away. Blake abuses his trust and makes good the opportunity to whisper words of love in the unwilling ears of Mrs. Howland.

At first she repulses Blake, but finally the woman yields, and the pair leave for parts unknown.

Howland returns and is informed of the sudden change in his domestic affairs by an Indian who has assumed the role of caretaker.

Naturally Howland yearns for revenge, but his search for the couple is fruitless. Jeanne meanwhile discovering that Blake is married and has three sons of his own, regrets her unfortunate step. She leaves him and makes her way to a cabin where she finds a family—suffering with the plague. Nursing them as best she can Jeanne adopts two little girls left on her hands. She raises the girls as her own children.

Twenty-two years elapse. Howland's son is now a young man, and the first assistant to his father, who has become the head of the Canadian mounted police. Through the course of events, Howland Sr. meets Blake, recognizes him, and places him under arrest, charging him with murder. Blake is killed trying to escape. Howland, in turn, is killed by one of Blake's sons.

Howland Jr. and young Blake, as the direct result of the family feud, engage in a duel.

While shooting at each other they hear a woman's cry for assistance.

They stop shooting and rescue the trio. Later the elderly woman proves to be the erring Mrs. Howland. The final denouement comes in an exciting scene full of lively action, but the finish of the story is rather left to the imagination of the spectator.

REMARKS.

A passable feature not particularly well put together. Good acting cast. Scenically interesting. On the whole, only fair.

BOX OFFICE VALUE.

Good feature for smaller houses. Robert Edeson's stage reputation can be exploited if properly advertised. Not.

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